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Teacher training in creativity : a phenomenological inquiry with teachers who have participated in creativity coursework.

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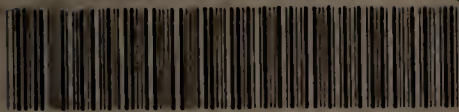
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TEACHER TRAINING IN CREATIVITY : A PHENOMENOLOGICAL
INQUIRY WITH TEACHERS WHO HAVE PARTICIPATED IN
CREATIVITY COURSEWORK

A Dissertation Presented

by

JULIE ELIZABETH MALONEY

Submitted to the Graduate School of the
University of Massachusetts in partial fulfillment
of the requirements for the degree of

DOCTOR OF EDUCATION

May 1992

School of Education

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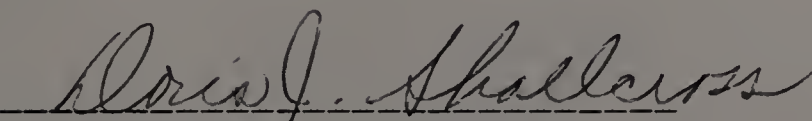
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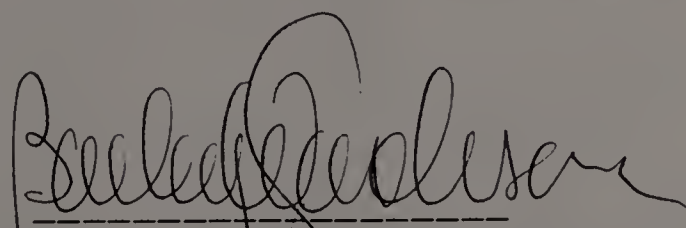
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ACKNOWLEDGEMENTS

I am deeply grateful to Dr. Doris Shallcross who has been my mentor and guide throughout my graduate work. She has instructed and inspired me and given me the opportunity to work with teachers in the schools and to develop and teach courses in creativity.

Dr. Portia Elliot has also been a source of inspiration with her knowledge of creativity and teaching as well as her gracefulness in working with me in this process.

Dr. Marion Rhodes contributed much to this dissertation through her interest in the topic, her personal experiences, her questions, and the model which was used for the analysis of the data.

I would also like to acknowledge my family and friends who have encouraged me in my work for the past five years and throughout my life, and my partner Doug Grote for giving me my computer.

I especially want to thank the six women who participated in this project. They were inspiring and eloquent, and they each give me a lot of hope for the future directions of education in this country.

Finally, I want to thank all of my students over the past ten years, from the toddlers to the graduate students, who have taught me so much about human nature, human potential, and how much we all are capable of.

ABSTRACT

TEACHER TRAINING IN CREATIVITY: A PHENOMENOLOGICAL INQUIRY WITH TEACHERS WHO HAVE PARTICIPATED IN CREATIVITY COURSEWORK

MAY 1992

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New understandings of human potential and ways of learning have contributed to the possibility of radical change in education. Research has demonstrated that children have vast learning potential and has suggested a wide range of methods for enhancing creativity in the classroom. It is the responsibility of educators to develop a climate that encourages creativity and the discovery of the self. However, there are limited opportunities available for teacher training in creativity. When creativity training has been conducted with teachers, it has made a difference in their approaches to teaching and has expanded their own creativity.

Testimonies from teachers who have explored creativity in the classroom are encouraging, but so far they are sparse in the literature. Through in-depth phenomenological interviewing of six teachers from pre-school through high school, this dissertation explored the impact that teacher training in creativity has had on

teachers' perceptions of themselves and their students, whether they provided more opportunities for creative expression and self-discovery in the classroom, whether they felt empowered to make change in their environment, how they think education needs to change to accommodate teachers' and students' creativity, and their visions for education.

It was found that coursework in creativity does make a difference. These teachers' self-esteem was enhanced and creativity became a value which was implemented in the classroom. The teachers in this study were empowered to make changes and to empower others to change, including both their students and colleagues. They were willing to try new methods and to take risks because they enjoy facilitating growth and creativity in themselves and their students.

Teachers' ideas for educational change include creating community in the classroom, addressing different learning styles, including emotions, intuition, and cooperative learning in the curriculum, and extending the classroom beyond four walls. They realize that teachers need to know how to bring creativity out in themselves in order to foster students' creativity, and that for this to occur, teachers must have educational opportunities, time to plan creative curriculum, and support from colleagues and administrators.

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CHAPTER I

INTRODUCTION

A. Background of the Problem

Children have many strengths which are not measured in the educational system. We have limited information from limited measures because the system values a limited range of experience (Torrance and Satter, 1986). Human beings are creative just by virtue of being human, and children are vast reservoirs of unique creative potential. When schools adhere to traditional teaching and learning methods, children are not able to discover their potential or to have opportunities to solve problems creatively.

"Most schools do nothing about the problem of deciding what the world that we and our children are going to live in will look like..... If we really expect to develop an inquiring mind in a child, one that is eager to tackle the problems of today, a mind that is flexible, inquisitive, and seeks for solutions in unusual ways, then the attention that we have paid to the so-called basic learning areas may be ill-placed." (1)

Engaging in creativity validates one's identity and is an excellent method for building a strong self-concept and self-esteem, the foundation of a healthy person capable of self-actualization (McVikar,1972; Shallcross and Sisk,1985). Creativity expands human potential and qualitatively changes individuals who engage in creative processes (Maslow, 1971).

The expansion of human potential and the accompanying increase in self-esteem and self-actualization is key to emotional and physical health, productive social relations, learning problems, self-discipline, and future well-being (White, 1984).

Creativity in the schools is in its infancy. The educational system has generally not promoted creativity. Further, there has been much criticism of the educational system which argues that it even suppresses individual creativity (Durnin, 1984). The human and creative potential of children has been severely limited by a narrow focus on cognitive skills, by a lack of integrated learning which includes the body, emotions and intuition as well as the mind, and by a joylessness and lack of sense of play. The development of true intelligence and comprehension, love and wisdom requires a free spirit, emotional and mental flexibility, and the opportunity to be fully oneself, authentic and original (Erikson, 1988; Clark, 1979).

"We should not be troubled about motivating children for creative behavior. What we should be aware of are the psychological and physical restrictions that the environment places on children to inhibit their own natural curiosity and exploratory behavior." (2)

Much research has been done demonstrating the capabilities of children and suggesting many excellent methods for enhancing creativity and providing an atmosphere so that creativity can blossom in the classroom. Research on the gifted and talented, the culturally different, multiple intelligences and learning styles,

humanistic and transpersonal psychology and education, and creativity, have produced rich material for a new vision of what children are capable of and what they need from their education.

It is the responsibility of educational leaders and educators to develop a climate that encourages creativity and the discovery of the self (Holman, 1984). However, there are limited opportunities available for creativity training in teacher education. In a study conducted by Richard Mack in 1987 to find out if creativity was a value and a priority in teacher education programs, it was found that both students and teachers felt that enhancing creativity in children is important, but that the goal of creativity education is not well met. Three out of the ten schools surveyed offered a course in creativity in education and all were electives. Professors felt that they knew something about creativity and that they taught in divergent ways, but students felt they had no classes that were taught in a creative way and that creative methods were not modeled (Mack, 1987).

When training in creativity has been conducted with teachers, it has made a difference in their approaches to teaching and has expanded their own creativity. Research has shown that children's behaviors change when teacher behavior changes (Baxter and Workman, 1984). Unless teacher education in creativity is taught, modeled, experienced, and learned, it cannot be expected to be significantly present in school settings. It is well known that learning which is valued is reinforced, while that which is not is suppressed even to the point of extinction. The form of intelligence that is still valued most highly in our schools

is linear and cognitive. Other ways of learning are neglected or omitted. A vast storehouse of creative potential is going unused and undeveloped.

If educational practices are to change, teachers must have the knowledge and expertise to adopt new teaching and learning methods.

" A creative teacher is one who can inspire and evoke from his (or her) students enthusiastic, original ideas and works. " (3)

Creative teachers have been found to use their intellect, emotions, senses, and intuition in a dynamic way. They are non-conforming, independent, and question traditional practices (Wallace, 1986). Most people thus far have been trained to respond to what was expected, according to a limited and linear sense of what was real and possible. The paradigm of what is real and possible has changed with discoveries of the human potential movement, transpersonal psychology, neurophysiology, and creativity, among others.

The idea is emerging that people live in a constantly shifting, dynamic flux of growth that is exponential rather than incremental. The generation now being educated, and those to come will live in a radically different world with radically different assumptions, a world which demands a fluid, flexible creative capability. As global society advances, children need new skills including personal initiative, creative teamwork, and global networking skills (Bleedorn, 1986). The implications for change

in education based on these new ideas is immense, and creativity is an important aspect of providing the needed change.

Creativity needs to be part of the education of teachers at all levels. There are several questions which need to be addressed when working with teachers and creativity. What do teachers know about the components of creativity, and to what extent do they promote activities which include the components of creativity? Are they aware of creating a positive atmosphere which encourages creativity and intrinsic motivation? Are they aware of themselves as creative beings? Are they engaged with their own creativity? What do teachers need to know about the trend toward the global person who needs to be creative, flexible and open to change? How can teachers prepare children to meet and function in the future world? How can teachers become models for and nurturers of creative individuals?

B. Statement of the Problem

Research in creativity, multiple intelligences, gifted education, arts education, humanistic and transpersonal education, and education of the culturally different has shown that children and adults are capable of a vast range of individual creative behavior.

Unless teachers have a sense of their own innate creative ability, they are incapable of setting up a situation to foster children's creativity. Once teachers feel comfortable with their own creative process they can encourage the creative process in

their work with children (Alter- Muri, 1990). In order for children to be able to unfold the magnitude of their innate creative capacities, teachers must have personal experience with their own creativity. Creativity then becomes something they value and know how to provide.

Personal creative thinking develops in the course of doing creative things (Davis, 1986). A lack of teacher training and personal experience with creativity on the part of many teachers is why creativity, the personality traits that accompany it, and the experiences which foster it are undervalued and underrepresented in educational settings. People usually do not and can not value that which they do not know personally.

The review of the literature for this dissertation makes clear that opportunities for creativity need to be worked in to teacher training curriculum at a practical level. If teachers have the opportunity to explore, experience, and acknowledge their own creativity and creative potential, they can become empowered as educational leaders. They can derive their values and methods from their own expanded self-actualization (Shallcross, Edwards, and Maloney, 1992).

C. Purpose of the Study

"Children need to see teachers who admit that they do not know, who are willing to accept the thoughts of others, who can enjoy life and like having others enjoy theirs, who have many ideas and the flexibility to allow children to have their own, and who accept every youngster as worthy." (4)

It has been shown that one of the most important factors for the success of creative teaching in the classroom is the teacher - student relationship (Rothbart,1972; Rogers,1983). The creative and humanistic education of teachers is a key element in improving the educational system. Research in many fields is uncovering many diverse solutions to the problems education has been facing, and offers much hope for systems that are willing to open up and grow. The research has to be part of teacher education however, for it to be applied in a meaningful way. In Freedom to Learn for the 80's, humanistic psychologist Carl Rogers revealed what he had learned through applying humanistic psychology to the classroom.

" When a facilitator creates, even to a modest degree, a classroom climate characterized by all that she can achieve of realness, prizing, and empathy; when she trust the constructive tendency of the individual and the group; then she discovers that she has inaugurated an educational revolution. Learning of a different quality, proceeding at a different pace, with a greater degree of pervasiveness, occurs. Feelings -- positive, negative, confused -- become a part of the classroom experience. Learning becomes life and a very vital life at that. The student is on the way, sometimes excitedly, sometimes reluctantly, to becoming a learning, changing being. " (5)

One of the teachers Rogers worked with describes her experiences.

"To my surprise, I found that my classrooms became more exciting places of learning when I ceased to be a teacher! As I began to trust students, I found they did incredible things, in their communication with each other, in their learning of content material, in blossoming out as growing human beings. Most of all, they gave me courage to be myself more fully, and this led to profound interaction. They told me their feelings, they raised questions I had never thought about. I began to sparkle with emerging ideas that were new and exciting to me, but also, I found, to them. " (6)

Over the past ten years, much more research in creative education and much more application of the research has been occurring, in individual classrooms and individual schools, in magnet schools, pilot programs, and in studies such as the National Education Association's Mastery in Learning Project. This project has been working with twenty-seven demographically representative schools, their faculties and local communities to examine their educational practices, compare them with what is known about quality education, and begin to restructure these schools. They have been considering four areas : learning, curriculum, teaching, and the culture -climate - life of the school.

Many changes in educational practice, values, methods, and even architecture which have been brewing under the surface and are now beginning to emerge into public view. The changes which are emerging are always dependent on individuals who have the courage and vision to risk and make the changes. Sometimes it has been the principals or superintendents of schools who are the driving force in the changes that are occurring, and sometimes it is

individual teachers. However, unless teachers are personally invested in making change, it will not happen in their classroom.

Testimonies from teachers who have explored new and creative ways of being in the classroom are encouraging. So far, they are sparse in the literature. The purpose of this dissertation is to provide phenomenological data on the impact that coursework in creativity has on teachers' perceptions of themselves as creative people and creative professionals and on their perception of their students. The research also focuses on whether or not teachers who have taken such coursework provide more opportunities for creative expression and discovery in the classroom, whether or not they become empowered to make changes in their environment, and how they think schools need to change in order to accommodate the creativity of both students and teachers.

In-depth phenomenological interviewing was employed to explore whether personal experience with creativity can qualitatively change teachers' experiences of themselves and thus enhance their work in the classroom. Coursework in creativity offers personal experiences with creativity as well as theoretical support and shared discovery. The research seeks to discover if the combined components of creativity coursework provide the support teachers need to make significant educational changes.

D. Significance of the Study

" With basic research as a powerful ally, we are learning how to cultivate the vast potential of all people at every age and every level of ability. Our new goal can be no less than to nurture the compassionate genius within each of us. " (7)

National reports on education conducted in the 1980's such as A Nation At Risk have determined that American education needs adjustment, and that it needs support from all sectors including administration, teachers, parents, students and the public. It is true that increased knowledge and informed support will aid the aims of education. Public education on the underlying problems with the educational system and potential solutions to these problems does not seem to be an important part of this plan, however. Additionally, the arts and humanities, and cultural and humanistic concerns are not emphasized in this report. A Nation At Risk calls for more standardization, longer school years, and greater expectations placed on teachers (Weider, 1990).

There is a great need to offer solutions which depart from a return to basics or extending the school day or year. The problem is a complex one which includes bureaucratic and budgetary factors, issues of values and priorities, and societal issues including family and community problems. Parents, teachers, and students as well as administrators and Boards of Education need to know the exciting possibilities that are emerging within the field of education itself.

The business community has suggested that schools prepare students for the world of work and consumership. They want

more vocational training and career emphasis in the curriculum. They want a literate work force. They are also calling for a greater emphasis on the skills of inquiry, independent learning, creativity, problem solving, and critical thinking (McClure, 1988). In these ways, the business community has provided impetus and support for educational change.

Reports from the academic community has produced research and thinking about curricular, instructional, and restructuring issues. What is being discovered is that if schools are to be better, then those people who work in them must take responsibility for their improvement. It will no longer work to issue mandates from above, demand new systems of accountability, or use a new instructional device. Quality education will come from commitment on the part of each individual school, considering its own students, faculty, and community (McClure, 1988).

It is possible that there will not be much choice on the part of teachers as to how education will change. If they do not have the knowledge and the ability to articulate their knowledge, policy will be dictated from on high. This policy will not be in keeping with what works according to what researchers and professional educators at all levels have been discovering. In order for teachers to be empowered to make real choices, to take a stand for what they know is right, and to make needed changes, they must have the knowledge and be able to articulate what they already know is right from their experience, intuition and knowledge. If they are not aware of the new and exciting

possibilities in education, they must have the opportunity to discover for themselves what is possible and what works for them.

This dissertation will be important in helping teachers to articulate their own creativity, including the advantages of providing a creative atmosphere and of implementing creativity in the classroom. The dissertation will provide information about how these teachers include creativity in their work, why they do it, and what kind of benefits it has.

It will also be important to the students whom these teachers influence. The interviews should reveal whether training in creativity encourages teachers to provide their students and themselves with deeper and more diverse opportunities for personal growth, and what kinds of effects this has on their students.

The study also has significance for other educators who are considering adding creativity to their work. Teachers at all levels can benefit from the personal testimonies reported here, and from the issues these testimonies bring to light. Professors of education can benefit from a fuller picture of what creativity is, how it can operate in the classroom, and what elements need to be taught and modeled for teachers in order for them to be able to nurture creativity in the classroom.

Although this is a small study, it can contribute to the literature on teacher training and on shifting from a pedagogical and hierarchical model, to the mutuality and creativity of the andragogy model which maintains that everyone learns naturally

and that learning happens best when it has personal significance to the learner. Hopefully, this dissertation will provide support for models in teacher training which contribute to an evolution in educational values, curriculum, and methods.

E. Definition of Terms

For the purposes of this research, the following definitions of terms will be used, although each one could be expanded upon at length.

Creativity :

Creativity involves the willingness and ability to take risks, to stretch into unknown territory, to be able to tolerate ambiguity, to enjoy curiosity and wonder, to trust oneself, and to exhibit self-confidence , boldness, an open mind and flexibility (Shallcross, 1981).

Self-actualization:

Carl Rogers and Abraham Maslow defined self-actualization as the ability to be fully functioning, mentally healthy, and forward growing; using one's talents to become what one is capable of becoming (Davis, 1986). Maslow equated actualization with creativity (Maslow,1971) .

Self-concept:

To see oneself as being worthy to deal with the complex environment in which one finds oneself (Lowenfeld and Brittain, 1987).

Self-esteem:

Self-evaluations and judgements about one's worth which are related to one's perception of competence (Marshall, 1989).

Transpersonal:

A synthesis of psychology, spirituality, consciousness, body/mind relationships, and perceptual transformation. Spiritual awareness is genuine and if nurtured and developed fosters human growth and creativity, leading to a deeper self-understanding (Shallcross and Sisk, 1989).

Intuition:

An inner knowing which grasps larger concepts that are unreachable by pure intellect or reason. A reliable function of higher levels of consciousness which accesses a wide range of information (Shallcross and Sisk, 1989).

Pedagogy:

The art and science of teaching children (Knowles, 1980).

Andragogy:

The art and science of helping people learn. People learn what has personal relevancy and education is a process of developing increased competence to achieve one's full potential in life (Knowles, 1980).

CHAPTER II

REVIEW OF THE LITERATURE

A. Introduction

" Most of us harbor the belief that a few, fortunate others can achieve brilliance, giftedness, or demonstrate great talent. For years, we have heard testimonies to the vastness of human potential, but ways to waken our slumbering genius have remained a mystery. Our absorbent memories, our infinite learning capacities, the sensitivity of our brains and bodies, the desire to live meaningful lives are all dampened by mediocre learning and performance. Fortunately, we now have the clues, thanks to research from diverse fields of the last twenty years or so, for transmuting mediocrity into virtuosity for each of us. " (8)

This chapter will review the literature of various disciplines which contribute to our current understanding of human potential and of the implications for learning and teaching. This exploration will begin with a look at what children are capable of in their development and what the paradigm of creative whole person education means.

Many researchers and educators have theorized and are implementing deep levels of educational change focused on the creative education of the whole person, thus paving the way for the self-actualization of every person. Research in education of the gifted and talented, research in creativity, the education of the culturally different, the theory of multiple intelligences, research in humanistic and transpersonal psychology and education, and

current research on the brain will be explored for their contributions to applying the new paradigm in schools.

The review of the research reveals a need for teachers to be able to educate the whole person creatively. In order for children's growth to be fully actualized, educators need to know about their own creativity, be educated as whole persons themselves, and be given tools and first hand experiences which will integrate their understanding of what creative whole person education is and how it functions. Teachers need to be able to take personal and practical risks to create an atmosphere where children's creativity can unfold to the fullest extent.

The section on the role of teacher education will look at contributions from several theorists who show the relationship of the outer environment, including human role models, to the inner development of children. Several examples of teacher education in creativity will be explored as models of what is possible. What happens when teachers are given the tools of creativity will also be addressed.

B. What Are Children Capable Of?

Educators and researchers have witnessed the innate intelligence, sensitivity, and problem solving abilities of children. Children are naturally creative. They naturally invent, discover, synthesize, and combine things in new ways. They have different learning style preferences and widely varied and individual

interests (Gardner, 1983; Armstrong, 1987; Clark, 1979; Amabile, 1989). Children are integrating body and spirit, growing from the bottom up and the top down, and thus are capable of transpersonal awareness as well as sensory, emotional, and cognitive awareness.

Historically, only a small portion of what children are capable of has been given attention and rewarded in education. As our understanding of human potential has expanded in the past twenty years, it has become necessary to question and expand our assumptions about children's capabilities and learning needs. Children's physical, sensory, emotional, intellectual, social and transpersonal needs can be nurtured and given the opportunity to develop fully in schools. In order for children's full development to become a reality, teachers, administrators, and parents need to have knowledge of what is possible for children and for education, and address these issues head on.

1. The Sensory and Physical Domain

"With our emphasis on scholastic learning, I believe we have denied what children already know about learning -- not as an intellectual definition, but as an intuitive understanding of their own world. For most children, the instinct to learn, actively and enthusiastically, is most evident in their earliest years when they first begin to walk and talk -- and as importantly, to play.....These impulses are not "schooled" as much as instinctual; they emanate from children, precisely because they are crucial to their existence, not just physically, but as a consciousness becoming aware of itself.....We have to find those moments that were never

defined as learning -- but their meanings are still with us : the time we walked in the snow and listened intently to our footsteps, or the time we fell down in the ocean and couldn't catch our breath.....Because the boundaries of our learning had not been constructed for us as yet, everything was to be listened to -- taken in.....children, like ourselves, learn most deeply and personally when thought is joined with feelings and they experience the totality of their bodies responding to ideas..." (9)

Children live and learn with the whole self. Their senses inform their experiences and become the most personal, valid content of their minds (Erikson, 1988). When children are denied the full and natural use of their senses and bodies, what has been a source of delight and learning becomes extinguished. Children need full and free opportunity to use their senses and kinesthetic potential fully, and not be limited to sitting down inside and "learning" in abstracted ways. The body, the mind, and the emotions cannot and should not be separated.

2. The Affective Domain

It has been reiterated in all the literature on creativity that self-esteem is at the core of a creative, and a healthy life. Self-esteem depends on the individual's self-concept, the extent to which a person believes she or he is capable, significant, and worthy. Since it is the emotional self which feels and renders judgement, it is vital that children understand and accept their emotional self in order to develop a healthy self-concept (Shallcross and Sisk, 1988).

Clark has found that gifted children exhibit unusual sensitivity to the feelings and expectations of others, have a heightened feeling of self-awareness, unusual emotional depth and intensity, a large accumulation of information about emotions that have not been brought to awareness, high expectations of self and others which often leads to frustration, a strong need for consistency between abstract values and personal actions, and advanced levels of moral judgement (Clark,1979).

Children need opportunities to share their feelings and thoughts, to share who they are, their hopes and fears, questions and solutions, and to hear others. In this way, they become integrated, self-aware people.

Delores Gallo has found that creative individuals possess unusual perceptual and personal openness, and a marked capacity for empathetic identification with others. They have a capacity to move beyond the boundaries of the self, and to engage in a fuller contact with reality (Gallo, 1989). The capacity of empathy is natural in childhood, and need only be recognized as a learning strength, and be nurtured and welcomed in the classroom.

Feelings are the link between experience and the mind, and between the imagination and the intellect. They are a precious aspect of humanness, and a great teacher. If the emotions are omitted from educational life, this gives children the message that this part of them is not important.

3. The Cognitive Domain

Children have been found to be capable of powerfully stated observation, sustained eloquence, and moral reflection and analysis. But because adults do not expect such conceptual development in children, they do not talk to them in ways in which they will be able to grasp the child's abilities for pure reflection and insight (Matthews,1984).

Literature in the study of gifted children reveal high levels of intellectual sensitivity and capacity, which too often goes unchallenged. Research of the gifted has found that children have the ability to think in abstracts, to generalize, to solve complex problems, and to see unusual and diverse relationships. They possess extraordinary quantities of information and display unusual retentiveness, advanced comprehension, varied interests and high curiosity, and a high level of language development and verbal ability. They display flexible and accelerated thought processes, and the ability to generate original ideas and solutions and to form conceptual frameworks.

One problem in the intellectual domain in educational systems is that children are often asked to name and categorize things before they have had a chance to fully experience them. Erik Erikson describes this phenomena in his reflections on Einstein's childhood.

"....the resistance against enforced instruction, far from ever being "broken", became a deep and basic character trait that permitted the child and youth to remain free in learning, no

matter how slowly or by what sensory or cognitive steps he accomplished it. I see a connection here with active and intuitive "beholding" as a necessary step in thinking. Could it be that the need to wait for such moments -- that is, a delayed " I see! " phenomenon -- had not permitted him to accept too early and too glibly the ways language has of prescribing meanings not really grasped. " (10)

4. The Social Domain

Social development has been regarded as an important aspect of the educational system for a long time. However, children are also capable of wider a wider social consciousness. In fact, one of the first signs of giftedness in children is a pronounced sense of social justice and idealism. Children approach the world in very creative and purposeful ways, and have much to offer society. Theresa Amabile, a noted researcher in the field of creativity, tells a story of an eleven year old boy in Philadelphia who became concerned about the homeless in his city. He asked his parents to take him to parts of the city where he could give away clothes and food and money to the homeless and when his family's resources ran out, he reached out to his community for more (Amabile, 1989).

5. The Transpersonal Domain

" Intuition is known to everyone by experience, yet frequently remains repressed or undeveloped. As a psychological function, like sensation, feeling, and thinking, intuition is a way of knowing. Extrasensory perception, clairvoyance, and telepathy are part of the intuitive function. Likewise, artistic inspiration

and mystical religious experience are intuitive perceptions of reality. Intuition allows one to draw on that vast storehouse of unconscious knowledge that includes not only everything that one has experienced or learned, either consciously or subliminally, but also the infinite reservoir of the collective or universal unconscious, in which individual separateness and ego boundaries are transcended. " (11)

Intuitive functioning is a natural process, and some researchers believe that the optimal developmental stage for intuition is between ages four and seven (Pearce,1985). These abilities need to be recognized and nurtured so they do not atrophy (Shallcross and Sisk, 1989). When adults invalidate a child's ways of knowing, rather than inquiring into the child's processes of thought or insight, the child begins to hide his or her knowledge and the capacity eventually becomes diminished, perhaps even extinguished (Shallcross and Sisk,1989; Vaughan, 1979).

" Children seldom share their inner world of fantasy and perception with adults, because sympathetic, understanding adults are rare. Although it is socially acceptable for a preschooler to indulge in fantasy play, when a child goes to school he or she is bombarded with external stimuli designed to teach him or her to live in the reality of the external world.

Although children and adolescents often have a very active intuition, since it is unimpeded by other functions, it is seldom dealt with in education. At school, the inner world, where intuition is nourished, is usually closed. A child whose natural intuitive abilities are strong enough to survive social censure may

develop into an exceptionally creative person, but what about all those whose talents simply remain repressed or undeveloped? " (12)

The differentiating intuitive characteristics of gifted children are that they have an early involvement with and concern for intuitive knowing and metaphysical ideas and phenomena, are open to experiences in this area , and will experiment with psychic and metaphysical phenomena, and use intuition in their creativity. (Clark, 1979)

" The creative and gifted students reach out beyond the amassing and recalling of facts. They are at home with the overarching concepts involving the great unitive themes. They strive for a coherent view of themselves, of the world, and of human destiny. Indeed, it is this quality, more than by standardized tests, that we can identify them, for they are ever seeking the interrelations that lead to a higher synthesis. " (13)

C. Whole Person Education

" Research has underscored the necessity of claiming the totality of our being through the use of the entire brain/mind/body system in the educational process. When we bring ourselves more fully to the learning task, we begin to open the storehouses of human potential and the resultant learning increases geometrically. " (14)

Whole person education is a concept for the practice of teaching and learning which incorporates the body, the emotions, the mind, the social nature, and the transpersonal self in all areas

of the curriculum. Whole person education incorporates the body through manipulatives, hands on experiences, creative dramatics, and movement. The emotions are incorporated through time and attention being given to students' feelings about classroom activities and personal experiences, through the humanization of the classroom, and through willingness to confront emotional issues in the classroom. The mind is incorporated through concrete, experiential, self-initiated, and real world learning opportunities so all types of learners can benefit, and through the incorporation of right and left brain processes. Intuition is brought into the classroom through opportunities to explore, imagine, create, invent, and play. The social nature is addressed through cooperative learning and focus on individual differences as being positive. Curriculum becomes more integrated, sometimes fully integrated, in the whole person educational model (MacRae-Campbell, 1988).

Whole person education is a concept which has emerged as a result of synthesizing neurological, psychological, and educational research. Some of that research is summarized below.

1. Research on the Gifted and Talented

" Giftedness arises from an interactive process that involves challenges from the environment, stimulating and bringing forth innate capabilities and processes. When human beings are limited and restricted in their development, when they are not allowed to move, or to reach beyond, they often become bored, frustrated, and angry. There is physical and psychological pain in being

thwarted, discouraged and diminished as a person. To have ability, to feel power you are never allowed to use, can become traumatic if continued." (15)

Research on the gifted and talented has also shown that children need support for the wholistic, integrated functioning of all their capacities. The cognitive, affective, physical, intuitive, and societal domains of living must be addressed (Clark, 1979).

In the cognitive domain, children need an array of experiences and encouragement for the processes of understanding, analyzing, organizing, integrating, and evaluating. Some of the ways to meet these needs are through exposure to the environment and to the culture including the aesthetic, economic, political, educational, and social elements of the culture. Exposure to peers and to adults with expertise in the student's area of interest, advanced or unusual subject matter, unstructured time, reflection time, student-generated projects, cooperative projects, planning and implementing solutions to community problems, designing learning experiences for others, and self-evaluation are ways to encourage the intellectual stimulation and independence of learners (Clark, 1979) .

In the affective domain, children need opportunities to bring emotional knowledge and assumptions to awareness, to communicate and explore feelings, to explore values, to have opportunities for social action, and to integrate the cognitive and affective self. Children need the opportunity to identify perceptual filters and defenses, to expand and clarify awareness of their physical, social and emotional environment, to seek the ideas and

feelings of others, and to communicate their personal experience in a variety of ways (Clark,1979).

Adults can help children expand their ways of knowing by validating children's intuition, and by demonstrating that they value and trust their own intuition (Clark, 1979). Encouraging children's self-confidence so they have the courage and willingness to go outside boundaries, to be "wrong", and to make mistakes are cornerstones for the development of both intuition and creativity. Teachers can lead children to an intuitive understanding of what they are experiencing. When the intuitive function is explored and named, children can begin to enlarge their understanding of themselves and realize that they have a spectrum of capacities available to them.

Activating intuition leads to an integration of the self, and it happens during periods of relaxation. Adults can nurture the ability through allowing and encouraging fantasy and imagery, imagination, centering and meditation, and exercises in feeling the energy that is all around and within us (Clark,1979; Herzog,1982; Houston,1982).

2. Research in Creativity

" Creativity is a lifestyle, a personality trait, a way of perceiving the world, a way of living, and a way of growing. " (16)

Research in creativity has contributed many exciting ideas for educational application. There are many general and specific ideas from the field of creativity which have tremendous

educational possibility. The ideas explored below are a few which are specifically related to children, learning, and teaching.

a. Interaction of Self and Environment.

Creativity is a dynamic interplay between inner self and outer world. Humans create through the interaction of self and environment. They perceive, wonder, feel, think, reflect, communicate, and create (Amabile, 1989).

Research in creativity and the education of children has shown that children need to explore and be able to contribute their unique gifts and talents to their community. Children thrive on reality, and on taking part in the tasks of the real world. They need meaning in their lives. Children need to encounter their world passionately, for its own sake, and to have independence doing it.

Children need freedom. They need to have their individuality respected. They need emotional bonds but individual distance, moral values but not specific rules. They need to question authority and recognize their own and other's specialness, to meet interesting people and see new places. They need to do new and interesting things or old things in new ways. They need choices and the opportunity to play with ideas and materials (Amabile, 1989).

b. Intrinsic Motivation.

The impetus for creative engagement and expression comes through intrinsic motivation (Amabile, 1989). Human beings

have a natural urge to create, invent, discover, and learn. Creativity is not something which can or which needs to be forced. It is possible and necessary to create learning environments where there is psychological safety to explore and take risks. Creative problem solving skills can be enhanced. But creativity is a natural force which channels itself through the particular interests of different individuals because they are involved and absorbed in their experience and are intrinsically excited to explore, discover, translate, express, make, and communicate (Amabile, 1989).

Competence and self-determination are important components of intrinsic motivation. For children's creativity to be enhanced, teachers need to believe that children should be active learners with a sense of ownership in the classroom. Children should be given autonomy and guidance, and opportunities for unstructured learning activity within structures.

c. Self-Evaluation.

Performance and dependence need to be discouraged and self-evaluation encouraged. Achievement should be equated with learning and growth and not with performance, competition, restricted choices, or following rules. Grades, evaluation and rewards undermine creativity. The effect of any kind of extrinsic evaluation is that it lessens children's creativity and exploration, increases pressure and decreases the spontaneity needed for truly creative endeavor. Even when the evaluation or

grade is good, or there is praise given, the child is distracted from her or his own work and evaluation of what she or he is doing.

Children need to be allowed to love their own creative work, to feel that their own work is important and to decide for themselves what pleases them (Amabile, 1989). Autonomy is very important for children's learning, as it enhances self-esteem, and creates less tension, higher motivation, and more conceptual learning and connection-making (Amabile, 1989).

d. Cooperative Learning.

Children learn from the differences of each other's unique style and from working together to solve problems and create things. Competition, teacher control, and expectation restricts creativity. Adults' interpretations of failure or of what might be "a little too creative" are inhibitors of childrens' creativity. Peer conformity pressure is another debilitator, which can be prevented through an education which encourages creativity, individuality and originality, and cooperation and sharing of the self with others (Amabile, 1989). Children are capable of learning conflict resolution skills and using them consistantly with great success (Herzog, 1982).

e. Play.

"Playing is doing what you want to do when you want to do it because you want to do it. It is a pleasurable activity, a whole-hearted commitment to a personally rewarding, enjoyable endeavor....Work and learning can be play in an atmosphere of openness, spontaneity and rapport. Play is, in essence, the exercise

of our freedom to choose and act according to our desires. It is the opposite of restraint, repression and compulsion; it is at the heart of the creative attitude and process." (17)

Children's play is very important to their full development as whole human beings. It is in this way that children discover their strengths, interests, capabilities, imagination, and relationship to the earth, to themselves, and to others (Pearce,1985; Amabile,1989). Children's natural desire to play, tell stories and pretend is nature's way of enacting the development of the intuitive, right-brain side of child development (Pearce,1985). Joan Erikson categorizes play as one of the vitalizing properties of creative activity. Play has no agenda, no hurry, embracing of the wide open world of delights in a carefree and spontaneous way. Play means being engrossed with undivided attention, and is self-activated and not coerced. Evaluation dulls play and detours the curious, open sensing that is the basis of real knowing (Erikson, 1988).

Rothbart says that teachers must play at their work so students will come to know learning as enjoyable rather than tedious, and realize that ideas and materials can have a plastic quality amenable to new arrangements. Teachers must create a rapport based on trust and caring before a consistently creative learning environment can be established.

It has been found that creative homes foster creative children and that a general characteristic of creative homes is that they are noisy and playful. Research has shown a direct

connection between playfulness and creativity in children.

Children who have spent time playing tend to be more creative on tasks they do immediately afterward than children who go directly from one task to another (Amabile, 1989). Playfulness is also one of the characteristics of adult creativity (Davis, 1986).

3. Research on the Culturally Different

In his study of the culturally different, E. Paul Torrance identified eighteen abilities which he called creative positives. They include: the ability to express feelings and emotions, the ability to improvise with commonplace materials and objects, articulateness in role playing, sociodrama and story-telling, enjoyment of and ability in visual arts (drawing, painting and sculpture), enjoyment of and ability in creative movement, dance and dramatics, enjoyment of and ability in music and rhythm, use of expressive speech, fluency and flexibility in figural media, responsiveness to the concrete, responsiveness to the kinesthetic, expressiveness of gestures, body language and ability to interpret body language, humor, richness of imagery in informal language, originality of ideas in problem-solving, problem-centeredness or persistence in problem-solving, emotional responsiveness, and quickness of warm-up (getting "ready to go" in coping with new problems).

Torrance suggests that these creative positives need to come into the mainstream of education through discovery and educational programming. There are ways to provide alternative

programs to nurture these qualities such as arts centers, future studies centers, and creative problem-solving centers (Torrance, 1977). If these aspects of human expression and development were included in schools, children would have the opportunity to discover themselves through rich creative experiences.

4. Research on Multiple Intelligences

Howard Gardner has opened up the definition of learning and human development with his work on the theory of multiple intelligences. He describes seven unique abilities : linguistic, musical, logical-mathematical, and visual-spatial intelligence, and the personal intelligences including both intra and interpersonal domains (Gardner, 1983).

Linguistic intelligence is a learning preference of the poet, politician, philosopher or songwriter and includes sensitivity to sound and intuitive understanding of cadence and syntax. Musical intelligence is a basic human intelligence which emerges very early, and in which language does not play a role, but in which the body and movement have a natural link. Logical-mathematical intelligence confronts the world of objects; counting, ordering and re-ordering, and finding relationships among objects. It involves a love of abstraction , speculation, and seeing patterns. Again, the intuition plays a strong part in the propensity to analogy and in the recognizing and solving of problems. Visual-spatial intelligence involves the power to see, to create a mental image, and to perform transformations on the original perception. The

perceptual system involved is common to tactile and visual experience and propensity. Bodily-kinesthetic intelligence involves control and skill with the body, timing, awareness of direction and space, and translation of intention to action. The personal intelligences include both intrapersonal domain, which is the ability to make distinctions based on acute inner awareness, and the interpersonal domain which is the ability to notice others.

Gardner's work is having a wide impact as other theorists have elaborated on his theory and schools and individual practitioners have implemented his work. Thomas Armstrong's In Their Own Way: Discovering and Encouraging Your Child's Personal Learning Style describes how to perceive the seven intelligences in children and offers many ways to implement teaching to the seven intelligences in the classroom.

The Key School is a racially and intellectually balanced magnet school in Indianapolis. Children are not graded, and first through third graders are grouped to work together, fostering peer teaching and cooperation as well as social relations and leadership. Part of each day is spent educating each of the seven intelligences, and Key School students are measuring in the upper strata of standardized achievement tests and surprising experts with their creative output (Rawson, 1990).

Bruce Campbell has implemented multiple intelligences learning in his third grade classroom in Stanwood, Washington. Children spend two-thirds of their day moving in small groups through seven learning centers based around the current theme they are studying. The personal work center is geared for

intrapersonal intelligence and includes research, reflection and personal projects. The working together center fosters collaboration through solving problems, creating learning games, and brainstorming together. The music center is for composing music, singing, making instruments, and learning through rhythm. The art center for spatial intelligence uses art media, objects, puzzles, charts and pictures. The building center is for kinesthetic learning and offers building of models, dramatizing events and dance. The reading center is for reading, writing, analyzing and organizing information. The math center uses math games, manipulatives, math concepts, science experiments, deductive reasoning and problem solving. Students use the remainder of their day to work on independent and group projects and Campbell reports that their work in the seven centers profoundly influences their ability to make informative, entertaining, multimodal presentations of their studies.

Campbell conducted a systematic assessment of his program during the first year and found that students developed increased responsibility, self-direction and independence. They became skilled at developing their own projects and in making well-planned presentations of all kinds. Discipline problems were significantly reduced. Students developed and applied new skills, expanding their learning modality preferences to more than one or two areas. Cooperative learning skills improved. Academic achievement improved, and standardized test scores were above state and national averages in all areas.

Campbell found that, as a teacher, he began to learn with his students and to expand his learning modality skills both by developing classroom activities for his students and by actively participating in new modalities himself in the classroom.

5. Research in Humanistic and Transpersonal Psychology and Education

The humanistic-transpersonal orientation in psychology has produced theory and practice for education. Transpersonal psychology maintains that creativity is a continual process of emerging being. The self is always becoming, bringing something new into being. The creative experience is often characterized by passion and heightened awareness, and feelings of joy and ecstasy. The feeling of ecstasy is the product of actualizing the self, of the inner potential becoming manifest (May, 1976).

The field of humanistic and transpersonal psychology has contributed to the idea that schools and other learning environments need to develop whole human beings including the cognitive, rational and active modes of consciousness and the intuitive, receptive modes (Shapiro, 1987).

Humanistic educational goals include self-actualization, openness to experience, spontaneity, flexibility, and autonomy. Humanistic methods include inclusion and affection. The development of a healthy personality including a healthy self-esteem, a healthy ego development, an increasingly developed sense of self and others, and the facilitation of thinking and of

imagination are priorities. The whole person and the human experience itself is the prime reality (Shapiro, 1987).

Important factors in encouraging self-understanding in the educational setting is personalness, student participation in shaping the experience, awareness, acceptance, the educational use of affect, a mutual and two-way flow of information, and relating ideas to the personal life and experiences of students and teachers. Guided fantasy and meditation are applied in the classroom to validate, enhance, and develop the receptive and intuitive modes of consciousness. These methods have been used very successfully in elementary classrooms (Herzog, 1982).

6. Neurophysiological Research

" The new approach to education...has its roots...in fundamentally new understandings of human intelligence and the process of learning...An explosion of research in the cognitive sciences, human development and technology has been taking place...(which) begins to form a dramatic picture of what is possible in human development. " (18)

Dee Dickinson is the founder of New Horizons for Learning, an international educational network and clearinghouse on current literature in research relating to education. In her 1988 article for a special issue on transforming education in In Context : A Quarterly of Humane Sustainable Culture, she summarizes some of the research briefly.

Dr. Marion Diamond, anatomist and physiologist at University of California, Berkeley has shown that the brain

changes physiologically in response to learning and experience. A positive, nurturing, stimulating environment which encourages response and a healthy cardio-vascular system foster the development throughout life of new neural connections.

The work of neurosurgeon Joseph Bogen and psychologist Roger Sperry have revealed that different kinds of thinking related to different parts of the brain are used for different purposes and that the integration of the many parts of the brain make possible creative and analytical thinking.

Dr. Paul Maclean's work is on the triune brain. The brain structure has three parts. The reptilian brain is the oldest part of the brain and involves sensory-motor processes, bringing in the physical signals and governing autonomous functions. The limbic structure surrounds the sensory-motor and is the emotional, relational brain. The limbic structure is how all three parts of the brain relate to each other, and how memory is integrated. It is the mediator between learning and knowing. The creative/causal brain is the intellectual, creative brain which occupies eighty per cent of the skull. Maclean's work shows that the physical and emotional person must be educated in concert with the intellectual and that all parts of the brain work together in a synergy.

Dr. Reuven Feuerstein, a cognitive scientist has shown that the brain has plasticity and that intelligence can be learned. Intelligence is not static but an open, dynamic system which continues to develop at any age.

Dr. Portia Elliott, in a 1986 article in *The Journal of Creative Behavior* adds another element to the neurological make-up of creative behavior. She describes the prefrontal lobe of the brain as providing a volitional force, the force of the will, in synchronizing all the parts of the brain. She explores the relationship between what she calls " volitional development ", or the ability to use the will, and the integration of the self or self-actualization, and the ability to choose creativity and creative behavior (Elliott, 1986).

D. Creativity in Education

" Creativity involves a variety of conditions: the freedom to question, uninterrupted time, unintruded space, the ability to make choices, relaxation, self-confidence, and honesty. " (19)

A significant benefit of engaging in creative activity is that it involves the integration of all the functions and domains of which human beings are capable. Thinking, feeling, sensing, and intuition are all engaged simultaneously in the creative process. Schools must continue to change in order to encourage the physical, emotional, mental, and transpersonal integrated learning of children which can and does happen naturally if it is not broken down into small unrelated parts.

Schools can promote creativity by focusing on aesthetics, purpose, mobility, and intrinsic motivation, by encouraging students to work at the edge of their competence, and by viewing

failure as normal and interesting (Perkins, 1984; Amabile, 1989). Schools must move beyond practical standards into original, far-reaching, and powerful thinking and doing. Schools must attend to purpose and process as much as results, teach students how to be able to amend and adapt along the way, and encourage the capacity to reach into the unknown and take risks.

Schools need to teach commitment, service, continuous learning, discovery, and truth seeking, as the structure of schools toward conformity and their tolerance for underachievement blocks the development of these things, which are innate to children (Clark, 1979).

Administrators can transform schools into creative places through their vision, commitment, and support. It is individual teachers, however, who provide the guidance for children's learning and create the atmosphere in which their learning will take place.

Teachers can model intrinsic motivation by expressing freely their own curiosity, interest, enjoyment, and sense of challenge. Teachers can allow creativity, and further, can nurture and stimulate its growth. Children and teachers can be collaborators in learning. Teachers can rely on children's intrinsic motivation and natural passions to guide them (Amabile, 1989).

Students thrive in a creative atmosphere with creative approaches to creative tasks (Macarnas, 1982). When children approach curriculum from a creative problem solving orientation, different kinds of questions emerge as meaningful, ideational fluency is increased, and novel ideas arise more frequently. When

there are no possibilities other than the right answer, curriculum is boring and does not challenge the child.

Children need lots of activity, playfulness, and fantasy. In an unconventional and stimulating environment, children will learn and enjoy diversity, openness, and originality. They need choices and the opportunity to play with ideas and materials (Amabile, 1989). Children need to be able to communicate, to think, to love, and to discover their unique inner resources (Torrance and Satter, 1986).

It has been found that creative children who are in conflict with school have common traits which are often devalued in the classroom setting. Some of these traits are : high energy, attraction to complexity, independence of judgement, a sense of autonomy, risk-taking, high intuition, self-confidence, aggressiveness, impulsivity, little concern for social restraints, resistance to conformity, questioning, rebelliousness, imagination and ingenuity (Wallace,1982).

For the needs of children and what schools have to offer to come together, an education needs to take place which re-evaluates human potential and learning in the light of the current research, discovers what kinds of changes have been occurring in the practice of teaching, and experiments with what kind of implementation of creativity and whole person education will work for each teacher.

E. The Role of Teacher Education

How can teachers be supported to take active, creative leadership in educational change and to examine the structural and conceptual elements of schooling as well as their own values, the content and practice of their work, and their dreams and visions for education, for children, and for themselves as creative beings?

Education in which creativity is a guiding value provides a psychologically healthy atmosphere, and guidance toward materials, people, and sources which fulfill individual passions and explorations. This kind of education improves self-esteem and the capacity to learn.

This section will explore the discoveries of several theorists whose work has implications for creating learning environments which will nurture whole, creative people. It will then look at several experiments of teacher education in creativity and several applications of creativity and whole person education in the classroom.

1. Contributions of Theorists

The following theorists have contributed to our understanding of what humans are capable of and have shown that humans are innately creative, that learning is natural and that human beings are capable of ever evolving greatness. Their research teaches that creativity needs to be recognized both as an

innate capability and as something to be drawn forth by the environment. Teachers need to know about their own creativity in order to authentically recognize and draw it forth from their students.

a. Joseph Chilton Pearce's Magical Child.

In Magical Child and Magical Child Matures Joseph Chilton Pearce refers to nature's blueprint, the built-in model for development which, in relation to an external model, unfolds itself. He calls the process by which this happens bonding.

Pearce describes the brain/mind/body/heart as a self-organizing structure. Beneath every particle of energy is a wave-field of energy, and everything resonates and vibrates out of fields of energy. These wave-fields which organize time and space are not localized, but are potentials. This is why the external model is important to the child. The child's potentials need stimulus from the outer world in order to activate.

i. Bonding. Bonding links the inner and outer life into one continuous, functioning whole. From birth to three years, the child roughs in information in a sensory-motor process that develops language. At this time, the child is purely intuitive, knowing and learning in ways that language cannot contain. At four, the child sorts out information into meaningful categories and practices this in play. From four to seven, the child's intuition is at a critical juncture, needing affirmation and encouragement to be fully functioning, as the ego structure is becoming more

prominent. The child is bonding with the Earth also. Through play and involvement with nature, the child feels secured in the world itself and can move into the next developmental phase of an independent ego. When the child has bonded with mother and earth, the emotional needs are fundamentally met. This frees the child to assume any and all cognitive and social challenges.

The bonding process is based in the innate ability to act intuitively. In the absence of bonding, attachment occurs in which the person tries to fit any new knowledge received back into the earlier modes of development rather than being able to use the innate circuitry in its naturally functioning, interdependent way to learn about and influence the world.

ii. Nature-determined Learning. Pearce believes that environmental models are critical, because the blueprint unfolds at pre-determined rates and the child will become stunted if she or he cannot bond with the nature-determined learning. Pearce says that teaching must be to and from the heart, because the brain literally and biologically receives instructions from the heart. He says we have been trained to trust what others tell us we should think or like, or feel, and not to listen to the heart, which is the transpersonal, universal intelligence.

iii. Learning from Nature. Pearce also believes that children need to express themselves in imaginative play and fantasy until they are seven years old for optimal learning and integrity to occur.

"The development of the right hemisphere may not be an academic question. Its classroom is the living earth, its teaching material matter itself and models of intuition. The curriculum for this development is built within us, and has an explosive, universal longing for expression...so we must rediscover the truth that the teacher of the child is the earth and nature." (20)

b. The Continuum Concept: Allowing Human Nature to Work Successfully.

Jean Liedloff is an anthropologist who lived in the Amazon jungles with a native tribe and experienced the ways in which they allow development to unfold naturally and produce a culture which is loving, creative, and self-confident. Some of the educational elements which emerge from her research follow.

i. Self-motivation. In the Amazonian culture, toddlers freely explored their world, crawling away from their mothers and coming back whenever they felt the need for the familiar. In Western culture, when children are not allowed to follow their instinctual motivation for exploring freely, when they are always steered into moving where an adult thinks they should go, the child learns that she or he is not responsible for him or herself.

Liedloff observed that children need experiences to know themselves and to enlarge their innate capacities. The objects, situations, and people available to children must be more than they can use so that they can discover and enlarge their capabilities.

ii. Children are Cooperative. Liedloff observed that humans are naturally social and cooperative, that they have a deep

impulse to do what they perceive is expected of them, and that they voluntarily participate and contribute. Young children take care of younger ones naturally, and are models for the growth of the younger ones. In the Amazonian culture where Liedloff lived there was no concept of a good child or bad child. It was assumed that the child is social and not anti-social in his or her motives. What the child does is accepted as the act of an innately "right" creature.

iii. Development of Self-Reliance. Liedloff observed that the object of a child's activities is the development of self-reliance. Being educated by an elder is an interference with the child's development since it leads the child away from his or her own more efficient path. The child's curiosity and desire to do things herself are the definition of her capacity to learn without sacrificing any part of her whole development. Guidance can only heighten certain abilities at the expense of others, but nothing can heighten the full spectrum of her capabilities beyond its in-built limits. The child can make no more progress than her own motivations encompass.

c. Abraham Maslow and Carl Rogers: The Beginnings of Transpersonal Education.

"It seems to me that we are at a point in history unlike anything that has ever been before. Life moves far more rapidly now than it ever did before...It seems obvious to me that this requires a change in our attitude toward the human being, and toward his relationships to the world." (21)

Abraham Maslow contributed an enormous amount to our understanding of what constitutes a healthy, creative person. Maslow's concept of self-actualization has become synonymous with the creative person and with healthy development.

i. Self-Actualization. According to Maslow, self-actualized people share common traits which follow.

1. They perceive reality more accurately and objectively, tolerate and even like ambiguity, are not threatened by the unknown.
2. They accept themselves, others and human nature.
3. They are spontaneous, natural, genuine.
4. They are problem-centered (not self-centered), non-egotistical, have a philosophy of life and probably a mission in life.
5. They need some privacy and solitude more than others do, are able to concentrate intensely.
6. They are independent, self-sufficient and autonomous. Have less need for praise or popularity.
7. They have capacity to appreciate again and again simple and commonplace experiences. Have zest in living, ability to handle stress, high humor.
8. They have (and are aware of) their rich, alive, fulfilling "peak experiences" (moments of intense enjoyment).
9. They have deep feelings of brotherhood with all mankind. Are benevolent, altruistic.
10. They form strong friendship ties with relatively few people and are capable of greater love.

11. They are democratic, and unprejudiced in the deepest possible sense.

12. They are strongly ethical and moral in individual (not necessarily conventional) ways, enjoy work in achieving a goal as much as the goal itself, are patient for the most part.

13. They have a more thoughtful, philosophical sense of humor that is constructive, not destructive.

14. They are creative, original, inventive with a fresh, naive, simple and direct way of looking at life. They tend to do most things creatively, but do not necessarily possess great talent.

15. They are capable of detachment from their culture, can objectively compare cultures, can take or leave conventions (Clark, 1979).

Carl Rogers added four important conditions for self-actualization and the development of creativity. These are psychological safety, an internal locus of evaluation, willingness to play with new possibilities and play with ideas, and openness to experience (Davis, 1986).

ii. The Hierarchy of Needs. Maslow theorized the hierarchy of needs, which provides an excellent model for educators in understanding developmental needs of children, and what conditions need to be met for a person to fully self-actualize. Similar to Pearce's model, if the previous needs are not met, the person cannot fully move into the next level of functioning. The first level is basic survival needs : food, clothing , and shelter. The second level is safety needs : physical, psychological, and emotional. The third level is belonging needs. Belonging involves

reciprocity, give and take, respect, admiration, and the chance to participate and be heard. The fourth need is for love and self-esteem, including affection and caring for both self and others. The fifth level is self-actualization needs, the chance to unfold one's full potential. The sixth level is transcendence, which is wholistic and inclusive and in which behaving and relating to oneself, to others, to human beings in general, to other species, to nature, and to the cosmos are ends in themselves rather than means to an end.

iii. Peak Experiences. Maslow gave us the concept of "peak experiences" and offers examples in his writings of their value in education.

" Practically everyone has peak experiences, but not everyone knows it....Helping people to recognize these little moments of ecstasy when they happen is one of the jobs of the counselor...We have to work out another form of communication...a kind of communication which may be a model for teaching..If I love Beethoven and I hear something in a quartet that you don't, how do I teach you to hear? The noises are there....but I hear something very, very beautiful and you look blank. You hear the sounds. How do I get you to hear the beauty? That is more our problem in teaching than making you learn the ABC's or demonstrating arithmetic on the board...." (22)

Maslow suggests that we need to educate for better people in general, to help a person become as fully human as possible. He believes that to enhance, change, beautify one aspect of the person is to effect a change throughout the whole person and their effect on their world. He says teaching must be more Taoist in its

approach; not trying to get someone to be something, but rather "letting them be". The goal of education becomes the actualization of each person, which is accomplished through intrinsic education (learning to be human), and then secondarily through learning to manifest one's particular strengths and interests.

Maslow's priorities for human development coincide with those of Liedloff and Pearce. They are that the human being be allowed to know and trust its own nature, and be given support from an environment which demonstrates the belief that the person can fully actualize him or herself.

2. Models of Teacher Education in Creativity

In order for children to become self-actualized, adults who create the child's environment need to know the value of self-actualization personally. Several examples of different approaches to teacher education have been accomplishing this purpose and are described in this section.

a. The Pacific Oaks Conference.

Creativity is an approach to life as a process. Process could be called a conversation of the individual with the self (McVickar, 1972).

A very important conference took place at Pacific Oaks College in 1972. It was a hands-on conference for teachers called "Imagination: The Key to Human Potential". A learning center

approach was used and was found to be valuable because it allowed people to share ideas, which extended and multiplied teachers' experiences (McVickar, 1972).

The premise of the conference was that imaginative languages and experiences with them enlarge one's life experience by speaking to the self and thus increasing self-knowledge because one can see what is inside. Three aspects of the teacher are enhanced in this process : the self (inner processes are validated), the teacher (carrying out wholeness of learning experiences with children), and the humanist (with deeper understanding of others).

Many elements were found to be important at this conference. These elements have been used to effectively teach adults about creativity and are elements to consider in creating environments and experiences for children as well.

1. Individuals need to be loose, open and accepting of experiences.

2. The total environment of creating is important : the sounds of talk and laughter, music and dance, hammers and saws, films, records, tapes. A growing, changing , rearranging, taking new directions atmosphere was encouraged. A vivid and relaxed environment was created.

3. Freedom, trust, no judging, respect for self and others is important. These qualities are enhanced when the atmosphere highlights their importance through such elements as flexibility of time and space, good materials to use, unbroken time, and

spontaneous groupings, and when talk growing out the whole experience is encouraged to happen.

4. Faculty was engaged in their own process and were not "instructing".

5. Freedom to be in charge of oneself in making one's own exploration, following one's own rhythm, instincts, and ideas, moving freely and talking with others, learning from watching others, and learning from the experience rather than taking notes were important.

Teachers at this conference made many discoveries and the personal work with creativity had long range impact. They realized the value of sharing, and that shared learnings become insights for everyone. In follow up evaluations several months later, they reported many exciting realizations.

"It is a joyful experience to create in an atmosphere of freedom and acceptance with a small group of people."

" Process is taking in and giving out/making. We tend to hurry our own taking in process and hurry children through it."

" I am allowing my children more freedom in all creative areas and consequently I am more free and relaxed. Every day is more enjoyable."

" In being more free, I have time to observe individual needs and have the opportunity to meet them."

" Now I understand how children must feel when the teacher suddenly wants them to stop. When I was working with materials, I did not want to be interrupted. Now I let children continue as long as possible."

"I learned how to plan and provide experiences for children and we found mutual pleasure in it. I often learn from them some new way that I have not thought of. We work together."

"By letting ideas take shape, in word and paint and clay, I have found out that "making" is most important thing we can do, at any age, children and teachers."

" My own ideas of learning through self-discovery were reinforced in this rich environment."

" Our parent meetings were enriched and we are planning a similar kind of workshop so that parents can discover and explore, and better understand the common interests they share with their children."

" When you feel this out of your own experience, as we have here, then you know how it can be for children." (23)

This conference at Pacific Oaks is a beacon in the search for a truly humanistic and creative andragogy. The conference validated a hands-on creative approach on the part of the teacher as well as the children, and provides an excellent inspiration and model for a making/doing/creative education which then encompasses the whole brain, the emotions and enthusiasm, the appreciation of self and of different approaches and products, and the joy of learning.

b. Graduate Courses in Creativity.

Creativity is an ability to be receptive to inspiration and to new configurations and combinations. In the dynamic encounter that is creativity, an interchange occurs in which there is mutual change and adaptation. The person experiences a new and keener sense of reality and their experience of wholeness is increased (May, 1976).

The process of communication, of sharing insights and feelings has been found to be an important facet of unleashing creativity in adults. People get a sense of their originality and their self-confidence is heightened. Communication provides the fundamental pre-requisite for self-esteem, which is being heard and validated (Shallcross, Edwards, and Maloney, 1992).

"The child's potential does not develop in isolation, but rather in interaction with objects, events, and other people. It is a continuous transaction with the surrounding world. Images are used to construct other images--passing through sensations, feelings, interactions, problems, exchanges of ideas. The child needs active co-participation by peers and adults." (24)

This is true also for adults, as has been shown in graduate classes in which reflection, experiencing, exploring and processing are built-in. Through seeing what others notice and picking up on one another's feelings and ideas, an individual's range of experience is expanded (Shallcross, Edwards, and Maloney, 1992). Graduate students then go on to include collaboration and the process of sharing one's feelings and thoughts with others in their work with children. The process of sharing one's creative process leads to self-awareness and self-actualization. One of the teachers at the Pacific Oaks conference noticed that , " What matters in learning is not to be taught, but to wake up" . (18)

This sentiment was echoed in a graduate course for teachers called "Creativity and the Young Child" conducted at Norwich University in Putney, Vermont in the spring of 1990.

One of the students said, " Learning is not putting more stuff in; it is blossoming, an opening up. It comes from us, from within."

Again, the factors found to enhance these teachers' creativity were a non-judgemental atmosphere, unlimited use of ideas and materials, and no boundaries as to what to create/explore. They found that freedom and big chunks of time encourages deep thinking, excitement and self-direction. They found that making connections, from old to new, known to unknown enhances self-esteem and is exciting.

The beauty of the learning which took place for these teachers was based in their own first-hand discoveries. They explored nature together and alone, made art, and found out more and more of who they were. Then these teachers translated their personal learning to projects they carried out with children and found the following elements to be important:

1. Communication is very important. It is important to listen, even if it takes time.

2. Warmth is very important, letting children know you care, including hugs and smiles. The process of being together is important, creating special times, and an atmosphere of love and feeling loved.

3. Create a positive atmosphere. Learn not to say " Be careful".

4. Set time aside, time to think and to express what is inside.

5. Have all kinds of materials available.

6. Work with consensus. Ask children, " What do you want to do? ".

7. Give children respect and responsibility and they live up to it.

When engaged in discovering the world, whether inner or outer, neither children or teachers want to stop. They are engaged in the process of learning . They have come to know the passion and wonder of being selflessly absorbed for its own sake. They are discovering creativity, and in that process, themselves.

c. Integrative Education : Putting Research Into Practice.

Creativity is absorption in a task or process or idea. In the creative process one is fully engaged in a highly personal encounter with the world which flows naturally out of our being-in-the-world. To be human is to be creative. A healthy and growing person is enlarging one's awareness of one's self and one's world (May, 1976).

The Integrative Education model comes from the work of Dr. Barbara Clark, a long time researcher and professor of gifted education, and her students at California State University in Los Angeles. In an advanced studies course, Master's students and graduates of the gifted education program met to study the latest research on the brain and its implications for new theories of education for the gifted. They created a laboratory summer school program to test the program which they devised. The program includes seven components. First is that a responsive

learning environment is created. The characteristics of a responsive learning environment are that there is an open, respectful, and cooperative relationship among teachers, students, and parents which includes planning, implementing, and evaluating the learning experience. The environment is rich in materials and has many activities with an emphasis on experimentation and involvement. The curriculum is flexible and based in the interests of the students. Most instruction occurs in small groups or between individuals and is based around interests. Movement, decision making, self-directed learning, invention, and inquiry are encouraged in and out of the classroom and peer teaching is important. Frequent conferences are held between students, teachers, and parents. Cognitive, affective, physical, and intuitive activities are valued. The atmosphere is one of trust, acceptance, and respect.

The second aspect of this model is that relaxation and tension reducing techniques are used to integrate body and mind. Students learn and choose from autogenics, hypnotic suggestion, biofeedback, progressive relaxation, yoga breathing, and meditation. The physical environment of the classroom is important as a relaxing and aesthetic place to be.

The third component is that physical movement and sensing are incorporated into classroom activities which enables a physical encoding of learning and produces a higher rate of retention. Rhythms, role playing, manipulating materials and creation of situations and events are used.

Fourth, empowering language and behavior are used to allow students to go through their own thought processes at their own pace which causes students to become more responsible, motivated, and exhibit a positive self-concept.

Fifth, offering real choice to students enhances decision making skills. Sixth, complex and challenging cognitive activity is offered and includes the physical, emotional and intuitional components as well as the intellectual. The seventh component of this model is intuition and integration. Based on brain research which describes the brain as organized in a integrated process designed for synthesis, experiences which include meditation, fantasy, imagery, and dreams are included in the program.

In this program, ages six through sixteen work together in a science lab, a writing lab, wilderness classes, a math lab, and one day a week field trip to museums, performances, and businesses. Each educational experience includes physical, emotional, cognitive, intuitive, and social aspects.

The results are that students are relaxed, caring, and respectful with themselves and others. They are more creative, trying unusual solutions and engaging in higher level cognitive activities. They initiate more learning activities and are more enthusiastic. They are motivated, independent and responsible (Clark, 1988).

F. Conclusion

It seems that experience with personal creativity changes people in the manner which Maslow predicted in The Farther Reaches of Human Nature. One illuminating change can change the whole person qualitatively.

The literature concludes that creative people are healthy people who are self-confident, independent and willing to take risks and to be different (Davis,1986). Creative people are aware of their creativeness and enjoy doing things creatively. They have a high level of energy and enthusiasm, and are spontaneous and capable of becoming totally immersed, of "encountering" fully whatever they are engaged with. Creative people also enjoy sensation, adventure, novelty and complexity. They are curious, appreciate the aesthetics of life, and are able to feel wonder, joy, and ecstasy, and to have peak experiences (Davis,1986; May,1976; Amabile,1979; Shallcross,1981; Maslow,1971). Creative people are idealistic, reflective, and concerned with their purpose in the world (Davis, 1986).

These traits are echoed in the literature on the gifted (Clark, 1979). And these traits are found in all children who are given the opportunity to really be who they are in a loving, accepting environment filled with rich resources for them to explore and with which they can express themselves (Herzog,1982; Erikson,1989). These traits are found in children who drop out, or are not served by the system, which either does not recognize

their needs, or is just too geared to conformity and acquiescence (Holt,1983; Cott,1990; Davis,1986).

These traits seem to be universal indicators of healthy human functioning, innate to all people, inherent in nature, and ready to emerge in full self-actualization if met with awareness, understanding, and a creative approach (Pearce,1977,1985; Liedloff,1987).

It has been shown that through first hand experiences with creativity, educators change their assumptions and realize that learning is natural and children are trustworthy. Perhaps a growing realization of children's trustworthiness can come from the adult's growing sense of self-concept, self-esteem, and self-trust. The benefits of adults making, creating, and sharing their process and their products have been shown in the research. They feel affirmed, stronger, more loving, and more creative. They can then bring these qualities to their work with children, who are naturally all of these things.

The questions which emerge are, How can the creativity of children and of teachers be brought together within the system of education? How can educators tap into the vast storehouse of potential that is available in children and in themselves? Does increased knowledge of and experience with creativity cause people to re-evaluate what education means and how teaching and learning can best be conducted? These questions were addressed through the research for this dissertation through in-depth interviews with teachers. A description of the methodology and of the teachers who participated will follow.

CHAPTER III

METHODOLOGY

A. Introduction and Rationale

The purpose of this dissertation is to describe and develop an understanding of the impact that coursework in creativity has on practising teachers who have participated in at least one undergraduate or graduate creativity course, and the meaning it has for them.

Creativity coursework involves personal exploration of one's own creativity as well as theory and practice for fostering creativity in others. The hypotheses upon which this research is based are:

1. That teachers need to be familiar with their own creativity in order to nurture the creativity of their students.
2. That training in creativity will make a difference in teacher's knowledge of creativity and will increase their ability to provide an atmosphere in the classroom and methods which will support their student's creativity.
3. That changes in one's perception of oneself causes changes in one's perception of others. (If teachers saw more greatness in themselves, they would see more greatness in their students.)
4. That changes in one's self-esteem will have an impact on one's ability to be an agent of change in one's environment.

In-depth phenomenological interviewing was used to find out whether exposure to creativity through formal coursework creates changes in teachers' perceptions of themselves and their students, whether they change their teaching style, methods or curriculum, whether they feel more empowered to make change in their environment, what their vision of education is, and what they feel may need to change in educational systems to support the creativity of teachers and students.

The goals of the research were:

1. To uncover the experiences of the teachers and the meaning these experiences have for them.
2. To discover what elements, qualities, methods or values emerge through their experiences.
3. To find out how teachers' learning is applied to their work in classrooms.
4. To discover new connections between self-esteem, creativity, empowerment, ability to make change, and scope of vision.
5. To find out from practicing teachers what they feel needs to change in the educational system to accommodate the creativity of teachers and students. These teachers have experience in the classroom combined with knowledge of creativity, perhaps they will have a perspective which joins the real with the ideal in terms of how education can change.

In-depth phenomenological interviewing was chosen for several reasons. Qualitative research assumes that everyone creates their own reality through their own perception, and that

this is a valid measurement of truth (Locke, Spirduso and Silverman,1987). Patton describes the rationale for phenomenological in-depth interviewing in relationship to the purposes of this dissertation.

" We interview people to find out from them those things we cannot directly observe...The fact of the matter is that we cannot observe everything. We cannot observe feelings, thoughts, intentions. We cannot observe behaviors that took place at some previous point in time. We cannot observe situations that preclude the presence of an observer. We cannot observe how people have organized the world and the meanings they attach to what goes on in the world. We have to ask people questions about those things. The purpose of interviewing then, is to allow us to enter into the other person's perspective. Qualitative interviewing begins with the assumption that the perspective of others is meaningful, knowable, and able to be made explicit. " (26)

Creativity is a highly subjective experience and concerns personal attitudes, feelings, and beliefs as well as self-perception and intuition. As the purpose of this study is to inquire into teachers' perceptions of themselves, their students, and their work, the phenomenological interview was the most appropriate research tool.

B. Research Design and Selection of Participants

Research participants were drawn from a list of names of practicing teachers, at all grade levels, who had completed at least one course in creativity at the graduate or undergraduate level. The researcher contacted professors of creativity courses at the University of Massachusetts in Amherst for names of students who were practising teachers. Letters were written to people on the list telling them a little bit about the research, informing them of the stipulations of their consent, and asking them if they would be interested in participating in the interview process (APPENDIX A). The researcher contacted approximately thirty people, and six offered to participate. Teachers who declined cited issues of time constraints, family demands, or demands of their job and their own school work.

Interviews were scheduled and participants were asked to complete a short questionnaire of background information so that interview time could be devoted to the research questions (APPENDIX B). Participants signed consent forms before the interviews began (APPENDIX C). Each participant was asked the same six questions, (APPENDIX D) although if there were specific points which needed clarification or amplification the researcher asked for details. The research questions were designed to be as open-ended as possible in order to discover as much as possible about the teachers' experiences and the meaning their experience has for them. The researcher told the participants that the questions were focused on changes due to their exposure to

coursework in creativity, but that they should not exclude anything from their life experiences which contributed to the changes in their perceptions, attitudes, or values. The taped interviews lasted from one and one half to three and one half hours, and were then transcribed.

Profiles of the teachers who participated will be found in Chapter IV. Specific themes which emerged from the interviews comprise the analysis of the data which will be presented in a model based on three concentric circles in Chapter V. The inner circle (Circle One) describes the relationship between teachers' perception of themselves as creative personally and professionally and their perception of the capacities and capabilities of their students. The middle circle (Circle Two) explores changes teachers made in their environment and their ability to be a change agent. The outer circle (Circle Three) explores teachers' larger visions and ideals for education and what they believe needs to change to support creativity.

C. Design of Creativity Courses

Many elements of creativity have been described in the literature review. Some of them are communication, trust, risk-taking, encounter, first hand discovery, self-esteem, intrinsic motivation, and self-evaluation.

The elements of creativity described above were actively modeled in the creativity coursework which the teachers who

were interviewed for this dissertation participated in. The courses accomplish this modeling of creative processes through experiential learning, theoretical material, group communication, and projects which call forth participants own creativity. In this way, the learning becomes personally integrated and meaningful for participants.

D. Limitations and Delimitations

Because this is a small sample of six teachers, the results are not generalizable but specific to this particular set of circumstances including the courses given and the people who participated in the courses and the interviews. The scope of the study is small and in-depth and is meant to begin an inquiry into the impact and the potential of including creativity in the education of teachers.

One of the limitations of the research is that it represents teachers who were interested in and willing to explore creativity, and who saw it as a valuable addition to their course of study or to their continued professional enrichment, or who were pursuing a graduate degree in creativity. Thus the study is skewed in this direction by not including teachers who have not expressed interest in creativity in the form of college coursework.

All of the teachers live and work in the geographic area of Western Massachusetts and Southern Vermont. They represent a variety of educational situations however, from pre-school to high

school, public and private schools, conservative and progressive schools. These descriptions will be presented in the profiles of the teachers.

The researcher was able to discover several things about the impact that other training, professional enrichment or personal experiences had on participants' responses, and these will be represented in the analysis of the data.

A limitation inherent in the qualitative method is the investigator bias and the subjectivity of the researcher who is the instrument of data collection and analysis. Although the researcher's intention and goal was to be open to the perceptual world and attitudes of the interviewees in their own terms, it is inevitable that there was some selectivity perceptually on the part of the researcher.

CHAPTER IV

PROFILES OF THE TEACHERS

A. Introduction

The teachers who were interviewed for this dissertation represent a diverse range of experience. Sarah was, at the time of the interview, a pre-school teacher in a small, progressive college day care center. She had just gotten a job in a private school working with third and fourth graders. Abby was a teacher's aide in a pre-first grade and writing instructor in a first grade in a public school in small, progressive city. She is now working with third and fourth graders. Julia is a fourth grade teacher in a public school in a college town. Felice is a seventh and eight grade English and Social Studies teacher in a small school in a town characterized by its' artists' community. Paula is a high school English teacher in a large regional high school in a working class area. Donna is a high school art teacher in a conservative public school.

Two teachers have been in their profession for twenty-five years. One has been teaching for nineteen years, one for eight years, one for seven, and one for four years.

Three of the teachers are themselves artists. Donna is a sculptor as well as a high school art teacher. Sarah is a visual artist. Abby is an artist and writer. They teach because they

want to provide children and teenagers with the opportunity to be inspired, to think, and to be moved as they themselves are by life.

Three teachers see themselves as using secondary creativity. They are innovators and synthesizers. They draw together ideas and inspiration from other sources and apply it to their work in new ways. Teaching is their art form.

Teaching is, in fact, an art form and a valid creative expression for all these teachers. They use originality, inspiration, problem-solving, and risk-taking in their work on a regular basis. They are aware that they are continually growing and changing, and that they bring their creativity to bear on their work. All of these women are passionate people and teachers who make their own enthusiasm available to their students.

B. Paula

Paula has been teaching English for eight years in a working class regional high school whose atmosphere she characterizes as stressful. She is a veteran teacher, having taught for twenty-five years beginning with elementary (five years), junior high school (ten years), and high school (ten years). Her undergraduate degree was in education in a department with a humanistic orientation, and she has a master's degree in English and a master's plus thirty credits.

Paula believes in her students' potential and says she took the courses in creativity in order to be better able to bring forth

their potential. In the creativity courses, she was surprised to learn about her own creativity. She discovered that using her creativity made her happy, and that important elements in her process were having time to explore and knowing that she was not going to be judged.

This new sense of herself motivated her to expand her methods and to focus on evoking her students' creativity. She tried many new creative approaches with her students and found that much more thinking and connection-making was going on and that she got the chance to see it because the students represented their learning in different ways. Their process was no longer just inside themselves. Her interview is full of stories about her students which make clear the impact that her commitment and teaching style and methods have had on them. She clearly relishes her own growth and accomplishments and those of her students. On her questionnaire, she wrote that what she enjoys most about teaching is watching and motivating students to do their best and to develop thinking skills. She continues to teach because she loves most of the students and because she is good at it. What she likes least about teaching are discipline issues and administrative paperwork.

Paula has taken two creativity courses, Exploring Creativity and Teaching and Creativity. She applies what she has learned in these courses to herself, her students and her school community.

C. Felice

Felice was a research economist who entered teaching later in life. " I thought it would be nice to teach seventh and eighth grade English and Social Studies and I proceeded to get certified. And I really did not think that education itself would become a passion of mine. "

Felice has been teaching for seven years; one year as a fifth grade teacher, one year as an English teacher in a middle school of fifth through eighth graders, and five years as a seventh and eighth grade English and Social Studies teacher. Her current work in the seventh and eighth grade is in a rural area with a large community of artists. The school is small, and there is enough flexibility that each teacher can develop her or his own programs. She has developed an integrated day type of program and regularly invites local artists in to her classroom to work with the students.

She has made a proposal to her principal and Board of Education that the seventh and eighth grades of her school move to a local arts and theater building where they could have a lot of open space and arts space available to them. The day would be organized in an integrated way. The first two hours of the morning, Felice would team teach basic skills with the math teacher. The children would have one hour of direct instruction and one hour of independent work. Then they would have reading groups. And in the afternoon the art teacher, Felice, and

the math teacher would split the group into three and teach by theme, integrating science and math. The principal and Board of Education are open to change and aware that change involves risks, mistakes and failures as well as successes and progress.

Felice has a M.Ed. and twenty seven hours toward her doctorate. Her teacher training in her M.Ed. program emphasized experiential learning, meaning making, and alternative ways of knowing. A course she took on observing children and a course in synectics have had a great impact on her. She has taken Advanced Seminar in Creativity, Strategies in Creative Behavior, and Creativity and the Transpersonal Self. Her work for two summers with the Vermont Institute for Teaching the Arts (VITA), has had the most impact on her, profoundly influencing her life and teaching, personal expression, and creativity.

VITA was started at Lincoln Center in New York City. It is an experiential learning model which has been narrowly defined to teach children to appreciate the elements that go into a performing arts or visual arts production. Children attend concerts, dance and theater performances, and visit art galleries. Teachers work with artists, attending performances twice together and picking out elements they want to accentuate in their teaching.

" One example is a Latin American group that we had come. We wanted to teach rhythm and pattern. The way you do it is to allow kids to establish their own rhythms and patterns. Then you allow them to perform them and talk about their decision points:

why they've done it this way rather than that way, things that were hard for them to do, things that were easy for them to do.

So they talk about their own creativity and their own artistry within this medium. And then after that they watch the performance, so that they're better able to -- instead of judge or evaluate what they see -- they're better able to understand what they're seeing. But in that understanding, in the clapping or the dance movements, is this really personally freeing experience of knowing that even if you don't have talent, you can still create and that you can create something that's interesting. "

What Felice enjoys most about teaching is watching her students make "Ah Ha" discoveries and reading and seeing their creations. What she dislikes about teaching is dealing with unmotivated students and dealing with the paperwork of the system.

D. Sarah

Sarah has been working on personal growth and on being an artist in our society since her undergraduate days. She has taught in places where she could do what she wanted to do which is to impart to children a love for the wonder and mystery of life. Her eight years of experience includes work as a counselor and group leader, a one on one art instructor, a teacher's aide, an assistant teacher, a co-teacher, a special needs teacher, an arts facilitator, and a single classroom teacher. At the time of the interview she

had been working in a preschool which she characterized as a discovery based developmental learning model with integrated arts. The day care is in a rural, liberal, and progressive setting. Sarah had just gotten a new job in a private school teaching third and fourth graders and was very excited.

"And now I'm going into this new job in this place where all that I am is all that they want. I feel like it's a group of educators who left the public school system to develop another model so that they could share an example for the public school system of what might be. It's very powerful, very active, very " we're not going to bitch about what we don't like. We're going to create something else and then we're going to do our best to share it with you." They do workshops and publications and tapes and go out all over the country trying to show people another way. So here I am. I've joined this family, this community that is both of what I want. It's the active role of teaching and it's offering to the world what we know, what we think is possible.

It's just outrageous. Here I go. This is the ultimate. And I'm going to be working with older kids which I've always wanted to do because I want to go further than I've been able to go with young children. And I want to feel what it's like to be in a community where children are offered that way of looking at the world, right from the start. "

Sarah has a B.F.A. and is almost finished with an M.Ed. in Creativity. Her coursework in creativity began in her undergraduate work. She started out in architecture school and

found that she liked drawing. So she entered a graphic design program where her skill as an artist was being crafted but her creativity was being debilitated.

" I started taking drawing and painting classes. That was when it dawned on me that I had something to say -- that an empty canvas and an empty piece of paper was exciting, and that I wanted to know what I felt like and what I thought and what was going on for me."

She found that the teachers were just training her hands. They told her she was not skillful enough to communicate the deeper levels of herself which she was trying to express, and that she shouldn't try. When she did try to express it, she realized that the feedback to her work and to other students' work was abusive and wrong. At that point, Sue switched into art education and started taking courses in art therapy, humanistic education, and the artist in society.

" It was all shifting toward what I needed. And that was my beginning positive coursework in creativity -- that was not about prescribing for the person what they were going to do, but noticing what they had done and talking about what they had done in a way that would help them to more effectively say what they were trying to say, or understand what was happening. Just a whole different respect for a person and for a person's process.

And that was the beginning, and my life has not been the same since. Because a process that was already in me insisting

upon itself was then begun to be actively explored and acknowledged by me. And that was very transforming. "

Sarah has taken many courses in creativity for her graduate degree including an Advanced Seminar in Creativity, Women and Creativity, Creating the Future, Creativity and the Transpersonal Self, and Intuition: An Inner Way of Knowing. She wrote on the questionnaire that she continues to teach because each day is different, because she learns and grows too, because it's a satisfying and rewarding outlet for her creativity, and because it gives her hope for the future.

What she enjoys most is participating in the wonder of learning and discovery with children. And what she enjoys least about teaching is getting paid so little for such a demanding professional position and dealing with ignorant or abusive parents.

E. Abby

Abby is a writer, artist, and teacher's aide in a combined third and fourth grade classroom in a small, progressive city in Vermont. She has a B.F.A. from the Rhode Island School of Design (RISD) and additional study at an art school in New York. She has not had formal training in education but writes in her background questionnaire that the workshops and courses in education which she has taken have been humanistic.

She has been working as a teacher's aide for four years and had this to say about her job.

" The duties of a teacher's aide are as varied as the teachers you work with. I consider myself fortunate to have worked with teachers were happy to include me in the teaching process. While I worked with first grade, I did quite a lot of writing process with the children. This was tedious, challenging, exhilarating -- definitely involving for me. Also in my classes, I was able to do special projects -- such as the Whetstone Brook Project, the nature and pollution study, and this year's VITA classes which has so far been around dance and will be focusing in the near future on classical music. This work/play is being carried through with a third/fourth combination. "

Abby characterizes the school she works in as somewhere between rural and urban with two hundred students in grades two through six. The orientation is liberal, but not so open and creative that she would call it progressive.

" This is truer of the school I'm working at right now, which is the upper grades for its sister school which holds only grades kindergarten through first or first/second combinations. That school was more traditional -- "time-outs" being common -- quiet and kids at their desks the classroom ideal. Perhaps if things were freer at the younger levels, there would be less problems with children in the higher levels. "

When Abby was working with the pre-first classes, she carried out a project with them where they explored the park

next to their school. This park had woods and a stream and was going to be made into a playground. The children thought about what they would like to see in the playground and what they would like to keep that was already there. They made a huge mural on these themes which was later shown in the city's art museum.

What Abby enjoys most about teaching is meeting and getting to know the children as individuals, helping a child to " get " something that they might not have gotten through the usual approaches, and working on creative projects, especially when it is a part of the teaching process. The aspect of teaching she likes the least is " rules, rules, rules -- behavior, discipline, etc. ". The reason she continues to teach is to get better at it and because she has a vision, because she has hope, because she finds the classroom to be a place where miracles can and do happen, and because it is the most difficult thing she can think of to do.

Abby has taken a course on Teaching Writing as well as Creativity and the Young Child and a year of the Vermont Institute for Teaching the Arts (VITA), as well as other in-service and professional development workshops. She also comments that although her courses at RISD were studio art and not teaching courses, they made her very conscious of creativity as an approach to life, more than " making art ".

She was deeply moved by one of the creativity courses she took. " (I'm excited) because I feel in my heart that a new way

is needed. I suppose for me, it comes down to being a channel for love, rather than fear. I think it's that fundamental.

I was thinking the other day about how though there is much selflessness involved here - my motivation for getting involved in thinking about, trying out, new ways of schooling is also quite selfish. I do not want to be bored to death in the classroom. I do not want to have to tell children all day to sit down and be quiet. I want to have some fun!

In the present structure, nobody, in my opinion is really very happy -- not administrators, nor teachers, and certainly not most students. We have enslaved each other and think this is how it must be. "

F. Donna

Donna is a passionate women with a witty sense of humor. She is an artist and sculptor who has been teaching for twenty-five years. She had an interesting insight on the old question as to whether it is possible to be an artist and a teacher at the same time.

" I was an artist. I'm not saying I'm not an artist now. But I was an artist. I was a sculptor and did a lot of ceramic work when I first started teaching. And there was this statement in the art school that you can't be a teacher and -- you can't be an educator and an artist at the same time. And I used to have student teacher too and they would say, ' What do you think of

that?" And I'd say, ' Oh, no you can do the two.' And then somewhere along the line I realized what it really meant. I don't think you can. You can take time off and do your art work or you can take time off and do your teaching, which is what a lot of people in the art department do -- they take time off from their art to do their teaching."

Donna decided to spend most of her time teaching, and has worked primarily with junior high and high school students. She also has some experience with kindergarten through sixth grade and as a teacher coordinator. She has a B.A. from an art school, a Master's of Art in Teaching from the University of Massachusetts, and is currently working on a doctorate in creativity. She characterizes her initial teacher training as traditional and patriarchal. She had taken six courses in creativity for her graduate program at the time of the interview, Strategies in Creative Behavior, Advanced Seminar in Creativity, Creating the Future, Drama and Creativity, Creativity and the Transpersonal Self, and Creativity and Imagery.

Donna draws much inspiration in her teaching today from being a change agent for her students. She knows that she is making a difference and saving lives and says it is the greatest ego trip in the world. She feels it is her mission and her duty to pass on self-esteem, feminist values, and risk-taking behavior to her students, and what she most enjoys about teaching is watching her students accomplish something they never thought they could.

She characterizes the school she works in as traditional, suburban-rural, blue-collar, and closed-minded. She says, " Many care but few are counted ". What she enjoys least about teaching is discipline, smart ass kids and the non-concern of the administration. In fact, at the time of the interview, she had found out that she had gotten laid off for the following school year along with the home economics, music, shop, and one gym teacher as well as others. This was a shock to her after so many years of service and after having just designed a new program in career arts which would have integrated the fine and practical arts at her school.

" In May and June in our school we all knew we were not coming back. It was so demoralizing. I mean, not just for us who were not going to come back, but for the others who knew they were just coming back to this wasteland, that they have just dried up emotionally, dried up creatively. If the school regionalizes, in which case I'll go back in a year, I will be in charge of the art department in which case I'm going to take control. And I'm going to write that curriculum up and try and see if I can get this stuff put in to do more integration, because I think that's the only way to go."

G. Julia

Julia has been teaching for nineteen years in early childhood education in the same school in a progressive college community.

She characterizes the school as a diverse population with a wide range of abilities. She has worked in kindergarten for six years, first grade for six years, third grade for five years and fourth grade for the past two years. She was educated as a teacher in the humanistic tradition, has a M.A., and is working to finish her doctorate.

Julia sees herself as a change agent and likes to work with her school community on community building, communication, and staff development. She strongly believes these elements are very important as supports for good teaching. She sees herself as a creative teacher and acknowledges the benefits of long-term experience as well as continual professional development. What she enjoys most about teaching is the relationships she establishes with her students and the constant change and challenge. She also loves the group dynamics and the creativity of children.

What Julia likes least about teaching is lack of support from parents whose children are educationally and sometimes socially at risk, and the frustration of having to constantly discipline those students who lack self-discipline.

Julia says that it took her years to build her self-esteem to the point where she could believe in her own creativity. She says that the reason she continues to teach is that it is stimulating and rewarding to take part in the growth process of children and of herself. Change, growth, and creativity are goals every day. She has taken Strategies in Creative Behavior, Creativity and the

Transpersonal Self, Advanced Seminar in Creativity, and an Independent Study in Creativity on " Classroom Creativity ".

H. Conclusion

These six teachers are very unique and different from each other. They have been working on themselves and opening up to their own creativity, and so have become more individuated, and are able to take a stand, be unique and think for themselves. They care about what they are doing and think about what they are doing. They are willing to change personally and professionally, partly because that makes life more interesting, and partly because they know it is essential to their growth. They realize that their own growth helps their students grow also. Many themes emerged from the interviews with them. These themes will be explored in the following chapter.

CHAPTER V

ANALYSIS OF THE DATA

A. Introduction

One of the most prevalent themes to emerge from the research was that coursework in creativity helped teachers to articulate what they had already been experiencing and practicing or knew intuitively. Their increased ability to articulate their values about creativity definitely enhanced their self-esteem and expanded their self-concept.

The teachers interviewed for this dissertation share common values. They all have a respect for students and are committed to children's growth. They are true educators in that they can see the potential in children and believe their job is to draw it out.

Communication is important to them. They like to hear from their students. They like to facilitate thinking, teamwork, and responsibility. They focus on real life issues as valid educational material. They are willing to and enjoy doing things in new ways.

These teachers believe in themselves and in what they are doing. They see their work as proactive, believing they have the opportunity to contribute to the well-being and hope for the future.

Although several of the teachers interviewed are artists as well as teachers, teaching is an art form to them all. They are passionate and committed to their students and to their profession.

The following analysis of the interview data will be encompassed in a three ring concentric circle model. The inner circle relates to changes in the teachers' perceptions of themselves as creative, personally and professionally, and to their perception of the capacities and capabilities of their students. The underlying hypothesis is that changes in self-perception lead to changes in one's perceptions of others. When someone begins to know themselves as being greater than they had thought, they see more greatness in others.

The middle circle (Circle Two) addresses changes in teachers' methods and attitudes in the classroom and their willingness and ability to effect change in their environment. The researcher wanted to know if they felt more empowered to be change agents after exposure to creativity coursework. The underlying hypothesis again relates to self-esteem and self-concept. If someone feels more empowered personally, they will be more committed to creating change in their environment.

The outer circle (Circle Three) looks at the teachers' larger vision for education. How do they feel education needs to change to accommodate the creativity of teachers and students, and what is their own vision for education? Embedded in this part of the analysis are several elements. What do these teachers value? What aspects of the educational system would they keep? What would they change or discard?

B. Circle One

1. Ability to Articulate Inner Knowledge

The most common theme which emerged in relation to teachers' own creativity personally and professionally was their ability to articulate ideas and values about creativity. The coursework provided a knowledge base and a language for values and beliefs they already held and experiences they had found valuable throughout their lives. The ability to articulate their ideas within the context of creativity as a field of knowledge enhanced their self-esteem and caused them to give high priority to creativity. Creativity became a value. The following passages from the interviews illustrate in their words the answer to the first research question, "Has your perception of yourself as a creative person and creative teacher changed?"

Sarah: I had grown up being a good student and being a good girl, and it had never really occurred to me. Well, I'm sure it had, but I had never really allowed myself to sort of entertain, very long, that I might have something to say, as opposed to just learning from the world what was important to know and to think.

Sarah began to learn about herself through the fine arts and then art education. The art education courses were the beginning of positive coursework in creativity because they respected the person's process. She said that her life has not been the same since. She has continued to explore more deeply the connection

between the artist, the artist's experience of nature, and spirituality.

Sarah : Because a process that was already in me insisting upon itself was then begun to be actively explored and acknowledged by me and that was very transforming. Since then I've just been building on what the language is for it, how do I share it with other people, what does it mean to be an artist in this world.

I've always had the sensation of what was freeing me I wanted to share with other people so it could also free them. And my belief that we have so much inside us that is so imminent but unspoken, and that it just requires cultivating the right environment for people to get in touch with that. So that's what teaching's been about for me and it's just the avenue that feels the closest to me to being able to still participate in the flow of creativity and being able to share with people. It's a role that allows both those things to happen. I think that in a culture that is more what we tend to call primitive, that role might be the shaman, but that role doesn't exist in this culture, so the closest I've been able to come is teaching. I teach wonder and I teach mystery and learning happens out of that, but that's my primary goal.

Abby: I saw that there's a world out there that supports what I felt inside that I wanted to do, so I feel more courageous to do some of the things that I've wanted to do and I think the course and the people that were with me in the course had a lot to do with that.

It helped me to think of myself as a teacher who wants to go in that direction. It kind of better defined for me what I want to be as a teacher. I also learned about my own feelings for connecting with the natural world and using that in my creative teaching, and that is something that was confirmed, affirmed in the class... and I feel that really strongly.

Felice: I chose creativity for a purpose, because I wanted to be able to name and label and discuss things that were already going on. And it has given me more strength to say to artists, " I am creative too ", and not to cow tow to people who say and call themselves creative. I just think knowing about the different types of creativity and the range that it takes, and seeing (it in people is important). Now that I'm thinking about it, something that I've learned to see in me is I tend to use a lot of secondary creativity, where things that are out there that I'm seeing I get new ideas for rather than just starting to dream up things of my own. But I see this and this and I can do that, and I have a name for that. Now I have an appreciation that that is a viably creative thing to do.

Donna: As a result of these courses. Well my first thing is to say overwhelmingly. My perception of myself has changed on many levels. As a human I've discovered that I definitely am as human as anyone else. What I'm really saying is that I never thought that I had much of worth to say, whether I be male or female. As a human, I never felt that I had much of worth, or much statement to make to the world. I didn't know I had anything to say. And since taking the courses it has expanded my

self-image to the point where I realize that I'm a pretty hot ticket, and that I have a lot to say and that if I don't make use of what I have to say I'm doing myself an injustice, things around me an injustice, and my students an injustice. And it sounds like I may be puffed up with myself, but I just feel an incredible power of realization that I had never felt before. And that's as a human.

As a women, you can take everything I just said and triple it, cause as a woman I find that now there's a place for me to stand that I hadn'tI'm not saying that I felt downtrodden before. I never thought of myself as a lesser person, but I never thought of myself in terms of being a woman and my relationship to other women. My feeling is that I am not only powerful but I am valuable. I am very valuable to myself , to my family, to my kids. I'm valuable to the ones I teach , I'm valuable to people around me. I'm an asset, as a woman also, and I have much to contribute.

As a teacher, what these creativity courses have (done is) taken everything I just mentioned before and now I try to pass this level of consciousness on to my students so that every project that I do with my students, everything I've learned, I try to pass on to these students. I do it in a way of not just teaching them art as process but art as a way of, another lens with which to view the world in the context of that they matter and that they are valuable.

Julia: I think I'm more knowledgeable of definitions of creativity, theory wise and in a practical sense. I think that I probably saw myself as a creative person in certain ways before

and in other ways not. For instance drawing and art and that kind of thing, creating something really original from a talent standpoint, I don't think I've ever felt creative. In language areas I've always felt creative and I've always been rewarded for and encouraged for that.

And in terms of my teaching style, I've always felt creative in the classroom. And of course, the more years you teach, the more experience you have, lessons and colleagues and input that you get, you tend to feel more creative.

I think the answer is definitely yes, I do see myself as a more creative teacher. Well, I've always valued that. But I think I always saw it as an artsy thing, like creative teachers can make really fancy bulletin boards and come up with these cute artsy kind of ideas. And now I realize that there's a lot more to it than that.

Paula: Absolutely. How? Well I guess, through the years people told me I was very creative. And it's one of those things that didn't really sink in because some of the things I wanted to do, even though what came out was nice and someone else appreciated it, it wasn't what I had intended it to be. So I always discounted some of that rhetoric.

I guess the one thing as far as the teaching is concerned that sticks in my mind is my intern had a great deal of trouble with one class. And when I got them back after she left, there were twelve out of the nineteen who were going to fail this course. And they were seniors. And I couldn't snap them back real fast. I recall them leaving me and it was right before lunch and I spent

the whole lunch time crying. And I made a conscious decision. I said, " OK, you're taking all this stuff in creativity and you're back is against the wall and they certainly are against the wall. Try it." And they were a lot of boys. I think there were fifteen boys and four girls. And they were not into literature. They were not into school, and so forth. And I don't want to give total credit (to the ideas from the creativity coursework) because I think the fact that was that they were up against the wall and they were going to fail, which would mean they wouldn't graduate or they would have to take two Englishes the following semester. But the stuff I got from them was unbelievable, and I'm not so sure any of the things I've done since with this new awareness of trying to pull out the creativity in kids has been as, has had the quality that that did. I think a lot of them knew that if they didn't get a passing grade, that I wasn't just going to look the other way and put a passing grade down.

But, it was female literature and I had them all select a female poet. I think they had to do two or three poems, read them aloud, interpret them, reflect on them, identify what they got out of it in relationship to themselves or their future or past and the world in general and then they would come up with some creative, visual project to go along with this, and that's where the stuff was absolutely incredible.

Paula gives several examples of her students' work from that particular experience and concludes, " And for this kid who would never have read a poem to have chosen one and chosen this one, I was pleased. And so those are some of the ones from

that particular group that I felt just turned me around to saying this is what we're going to do.

I was just recently asked to speak to a literacy group of volunteers. What they are finding out is that you can't teach people to read the way they were taught how to read. So someone suggested that I talk on how to do something visually or in other ways. They won't use the word creativity, but that's what they are talking about. So my own peers kind of have complemented me. And some of them don't buy into it either. As a matter of fact, in December I'm giving a presentation to our mentor seminar of just faculty and it's on creativity and some of the men there had been very sarcastic. In fact, I finally decided to approach one man. I said to him, " I really don't want to speak if I'm going to have this much animosity". Four or five years ago I wouldn't have decided to talk to him. I probably wouldn't have volunteered to do this either. I said, "I don't want to be beaten to a pulp by my own colleagues ". One other man I'm not even going to broach, but he'll be real sarcastic about the whole thing. I've decided that that's not going to stop me.

2. Respect for Students

All of the teachers interviewed are committed to children's growth. They respect the potential in children and want to draw it out. They hold children in high regard and this attitude influences their methods in the classroom as well as their feedback and responsiveness to their students. They create an

atmosphere of trust, which is essential to the creative process. They also appreciate the process of educating and of creativity. They want to see what is inside their students. They appreciate what their students have to offer, and this is where they find a great deal of fascination and fulfillment in teaching.

These teachers already had a high regard for their students. For some of them, their work with creativity gave them new tools to bring out children's creativity. For others, the creativity coursework helped them to begin to appreciate themselves in new ways and to feel that discovering themselves with their students in the classroom is a more mutual process. The following passages are their answers to the second research question, "Has your perception of the capacities and capabilities of your students changed?"

Paula: I have to start out by saying no in the sense that I always believed it was there. That's why I came to take the courses. I wanted to know how to fire it up and generate it in kids. It's there and I'm seeing it and some of them are seeing it.

Once they are comfortable with one another. At the high school level that's a biggie. We're not so important to them as we are in third grade. I just love seeing some of these wonderful things and knowing when to complement them privately as well as publicly. But I'm restarting a very old car that hasn't been charged.

Sarah: I think that because all this happened to me before I really started teaching, that that's always been the ground that I have taught out of. So I don't remember a shift. I think that my

process as a teacher has been in just figuring out where can I do what I want to do and how do I want to do it? Cause at first I hadn't a clue and I was a mess. It was the mix of, " Well we're not just going to hang out. How do I facilitate what I want to facilitate? ". And that's an active role. It's not just sitting in a room together hanging out that we're going to encounter what I want us to encounter. So that's been my path.

Donna: Yes, but I have to qualify this. You see for some reason, maybe it's me, I have mostly female students. It's very interesting. I've noticed this trend and I've taught in this same school for almost twenty years. When I taught sculpture, and I don't know whether it was because it was with wheels and machines and stuff, but there were a lot of boys. In fact, I would say it was more than half boys. And I'd say that over the years, maybe it's because of the way I teach, maybe it's just an accident that there are more girls in the school than boys, but I've noticed the number of boys that sign up for courses are dwindling, and that the number of girls, almost like groupies have increased, especially in art history courses which are more like social commentaries about art. It's art history, art appreciation, art consciousness raising, the whole thing. We find that it's very easy to go off on feminist issues, social issues. And I find that I have this vast audience. And even in art where I try to have an interdisciplinary approach. I try to work with the health teacher. I try to work with the English teacher in which we do art that is a synthesis of what they are learning. I find that I try to deal with broad issues first and the fact that they are learning a skill in art

is secondary. Perhaps in some people's mind this may not be correct, but as far as I'm concerned I think the former is more important. As far as I'm concerned, they can always get the skill. I can teach them the skill. But they aren't going to get this raising up of their psyches in any other way unless someone is there (doing it with them). Because I don't think they're getting it in any of their other classes.

Has my perception of my students changed? I think I take them more seriously, since I'm more serious. I'm more serious about -- this sounds very heavy duty -- about mission. I'm more serious about what I have to say is important. So it's a real trickling effect. What I have to say is important and so therefore, I see them as vessels to carry this. You know, kind of like a crusade. And I see them as more important because I realize that they are going....that if I can save lives so to speak....you know there's a saying "art saves lives"? Absolutely. But we can add to that. We can say art and this kind of raising of mind and feeling a little bit more self-esteem does save lives and if I can transport the same exuberance that I feel to them, then I feel like I've done something great. So therefore, my perception of them is as incredible potential. There's no kid that comes to me that I just say, "OK, scratch him", which I think I may have said at the beginning because my perceptions were different then. When I say the beginning I'd say ten years ago.

Julia: I think so, in terms of their own self-confidence, in terms of how I may present something to them, and really reward them for whatever they produce. And really focus on the

creativity in each individual and use that kind of language so they know what I am talking about. And then building on those skills and have them continue to get a better sense of their own creativity and self-esteem through it.

Abby: I've become a lot more aware of the possibilities outside of formal academics and I've become a lot more aware of the potential that kids have outside the traditional academic mode. The Whetstone project, and taking kids out into the woods, and seeing how especially with kids that do not relate to a classroom situation, how blossoming it was for them, changed my perception (of) quite a number of kids.

There were students who were particularly adept at using their bodies. In the classroom that was a real problem. They like to climb up on the furniture and things like that. And when we went out into the playground area -- the woods -- which was the playground area in this case, it was like a real opening up for some of these kids. And that they were doing this in school!

Felice: No, not really. The thing that changed my perceptions of the students was taking a course four years ago (on the) close observation of kids. And learning to look at different....look at their stance, look at their physical self, look at their emotional self, look at how they present themselves and make meaning of the world. And once you start doing that, nothing that they come up with surprises you. It's sort of becoming more receptive to seeing how they construct their meaning and helping them to make meaning in those ways.

I've been able to see a lot in the kids, and not find much in myself. I would say that it has a large impact on me personally. And just being involved with my students has an impact on me. This year I have a lot of kids who are extremely metaphorical and so I notice that it started freeing me up. And some of the courses have freed me up to just be able to drop the academic a little bit and go into the other realms.

But it all goes back to creative expression, and what that can do, and the power kids get from using other parts of themselves. My students are in seventh and eighth grade and they're horribly intimidated by their bodies. So when we did the dance stuff, the first dance lesson that we had rendered them almost immobile. They were so embarrassed. They didn't want to show what they had. So it was a really freeing experience for them to get to the point where they could make up their own choreography.

3. Fostering Elements of Creativity

These teachers did learn from their coursework in creativity and were able to bring both psychological and methodological knowledge to their practise of teaching. As they see more in their students, they expect more, and it becomes a positive cycle of learning and growth for everyone.

They include various aspects of creativity in their work. They apply these elements of creativity both to themselves and their students. The development of self-esteem is critical to them and they empahsize it in their teaching. Trust is a cornerstone of

the atmosphere they create in the classroom, and is seen by them as essential to the creative process. Community, communication, the quality of relationships becomes important to them.

Risk-taking with themselves, their students, and with administrators becomes easier. They take risks themselves, and encourage their students to take risks and to understand the value of risk-taking.

Tolerating ambiguity is seen as a creative value by the teachers. They encourage questioning, seeing different points of view, and stretching one's understanding. As Felice says, " So they can make decisions. So they can maintain their truth lightly. So they can tolerate the ambiguity that goes on in the world. That's another thing that creativity is important with, because if you can hold opposing views in your mind for a little while, maybe the other realities of that will become apparent later, rather than categorically rejecting one thing or another. "

These teachers recognize that choice-making is linked with creativity. This impacts their teaching because they allow choice-making for their students to become something real and important.

4. Conclusion

What emerges from Circle One is that these teachers were already creative people and creative professionals. Increased

knowledge of creativity from their coursework in creativity helped the teachers integrate their experience and previously held beliefs with new knowledge. They now could understand creativity intellectually as well as intuitively. They could add creativity methods based in theory to their teaching style and strategies. Their self-esteem became stronger and more integrated. They gave credence to their own creativity and inner knowing, expressing these parts of themselves more fully in the classroom. The elements of change elaborated in Circle One form the foundation of these teachers' professional life and work, and the core from which their teaching radiates.

C. Circle Two

Circle Two will examine these teachers' effect on their environment, both in the classroom and in their larger environment of school or community. What is the relationship between the self-esteem/creativity connection and one's ability and effectiveness as a change agent? What do these teachers do that is creative or that supports or enhances their own and/or their students creativity? Do they feel empowered and self-confident, and can they empower others? Many themes emerged in relationship to each other in this middle circle. These teachers have developed methods which work for them and which enhance their own and their students' creativity. Communication is important. The ability to take risks and to encourage risk-

taking, awareness of blocks to creativity and knowing how to work with these, focus on the affective side of children, support or lack of support from colleagues and administrators, the ability to see things in new ways and enjoyment in trying new things, and a desire to share growth and discovery are all themes which emerged in relation to the research questions addressed in Circle Two. These questions were, " Do you provide more opportunities in the classroom for creative growth, self-discovery, and self-expression? ", and " Do you feel empowered to be a change agent, to make change in your environment? ".

At the heart of the change generated by these teachers is their own self-concept, which includes self-esteem, willingness to take risks and try new things, their belief in the value of creativity and self-esteem, and their commitment to their own growth and to the growth of their students.

1. Methods

The teachers learn about and use methods which encourage creativity in their students. And they create new and interesting projects, lessons, and possibilities for group dynamics which broaden the repertoire of their students' learning.

Julia brings knowledge of hemisphericity and learning styles to her work. She is conscious of teaching to both sides of the brain, as well as honoring and developing children's emotional life in the classroom.

Felice uses the problem solving model she learned in the " Strategies in Creative Behavior " course with her students to help them to think, analyze, and see many sides of a problem, and develop criteria for choosing solutions. She uses her work with VITA to use art and artists much more fully in her classroom.

Paula uses her knowledge of multiple intelligences and learning styles to bring visual and spatial elements to her work with linguistic and verbal learning. She finds that there is much more variety and diversity of products when her students are given creative assignments.

Abby uses art-making and the outdoors in her classes, techniques she learned in the course Creativity and the Young Child. The course supported her own beliefs and her own process and gave her the courage to do what she feels is right, which can be more difficult when someone is in the role of paraprofessional in the classroom.

" We were learning colors and I took them for walks in the neighborhood. We went out with a camera and each child got to take a couple of pictures of things that were the color we were doing at the moment and we made a book of photographs and everybody made up a story about their picture.

Another things we did was we went down, starting in March, to an area of the woods across from the school. We had our own little meeting spot where we went once a week and we took our pads down and the kids did drawings of bugs and flowers and things we would see. We would talk about them and we made notebooks back in the classroom. "

Sarah uses the imagination, nature, and group process throughout her work as a teacher. She knows what her values are and creates her teaching methods to help students learn the value of community and of being part of all kinds of ecosystems. As she says, " I want children to learn how to be intimate with their world and how to be intimate with each other.". Creativity coursework has given Sarah the opportunity to think about the value of transpersonal elements of creativity which she has incorporated into her teaching.

" One of the things I recognized was really pivotal in my process was silence. Education is so full of coming at children with this or that experience and, " What do you think? ". There needs to be time for silence and teaching them how to learn to listen from within themselves. It's not something we automatically know in our culture.

The transpersonal is our being's way of helping us alter our perception and expand our perception. And I believe we're having transpersonal experiences a lot in our culture that aren't articulated and aren't supported. So people don't have a framework to put it into, so they don't know how to talk about it or have any place to share it or celebrate it or learn from it.

What I try to do all the time is ask my kids, " Do you have dreams? Do you every have flying dreams where you fly someplace? Where do you go? ". How can I keep the potential for that alive and honor that those experiences are happening and the information they are getting and not make it seem like it's not happening or they shouldn't let it happen, which is often the case?

And so I want the rituals and daily experiences of our lives together to honor that too. "

Felice has her students interface as much as possible with the local community. They publish a newspaper and solicit advertising, working as business people with local businesses. They talk on the radio. They work with artists in the classroom. Felice brings history alive as often as possible.

" Today we were studying the Civil War in the eighth grade and I asked who would like to go on a hike to the cemetery and have a grave side commemoration. We ended up driving up and walking in. It was a six mile hike and we didn't really have time to give a good commemoration if we didn't do that.

We were sitting by this soldier's grave who had died in 1862 in Louisiana, and we got to think about how the Civil War affected (our town). It affected the nation, it affected the state, it affected the town, and it affected this person here. We were sitting in a circle by the grave and it had much more meaning. And then we learned how to sing the Battle Hymn of the Republic and Dixie, and we started back singing. A couple of us started singing different verses to the song. It was a wonderful hike back, just having a lot of fun. "

2. Communication

These teachers like to hear from their students. They are interested in what is going on inside their students, and find that through using creative processes in their teaching, students'

individuality and feelings are revealed. They like to get thinking happening in the classroom, and are interested in finding out how their students think.

Sarah : When I get into the role of, "let me tell you what I know", it's so boring for everybody. There's moments of that but mostly it's not what it's about. It's like, " let me tell you what happened to me", or " let me tell you what I think" or " let me tell you what I was wondering about or " what do you think about that?" And I've always done that with early childhood aged children because that's where I've been allowed to do that. You know, where it's still okay to be into wonder and discovery.

And now I am going to do it with eight and nine year olds. Part of me is like, " let me at 'em". And there's another part of me that's like, " Wow, how am I going to translate this? How does teaching basic math skills translate?" Cause there's one level at which we're going to just practise basic stuff and then there's another whole level that we're going to be together like a family. We're going to be a group and we're going to care about how we treat each other and what we say to each other. " Are you helping me to be my best or are you hurting me?" " What do you think and what do you care about and what do you want to know?"

One of the things that Peter (a teacher/mentor from her undergraduate years) taught me and lived to me was that education should be about the bigger questions like why are we here and what do we want to do? So that's what I want to get at. I mean, yes we'll practice our multiplication tables because that's a useful skill in life and we all know that and there's just times

you practice what you need to practice. But we're going to do a whole bunch of other things too because it's more important.

Julia : I think that through using different models, different methods of teaching....for instance using more literature in the classroom and really having personalized response journals with each child so that I can individually focus on what they see in what they read and what they infer and the specifics that they are able to communicate to me.

Paula : My students sit in a seminar. What I'm providing there is much more opportunity for them to discuss, debate, air ideas, and I will sit back. I allow much more of that to go on. I will step in when I feel it is necessary to. But my goal would be that the students practice talking about their ideas rather than me pontificating. So that has been a real focus which came in two ways.

When I saw it (the seminar style) down at the summer school, one course was a writing course and every kid in the course read every paper he wrote. And I really like that. And I've been doing much more of that . They actually read it to the whole group. Now down there they had eight kids and I have twenty-seven in the class. But I tell them up front that they will probably be reading every single paper. Sometimes it will be in a group of three. One will read his introduction, the other two will write down what they think the paper is going to be about. Then, the student reads his whole paper and the other two try to find about three to five positive things to say about the paper and about two or three suggestions for improving the paper. Then

those are given to that kid. That student goes home with his draft and what his peers say and he tries to beef it up. Then I get to add my commentary. Then they read it in the large group.

Now occasionally there will be a topic that students do not want to share publicly. And I tell them that is always an option. I've had no trouble with that whatsoever. I had one girl who decided she wanted to write about being sexually abused when she was five. It was a cousin and there's just no way she can talk about it at home. And I said yes she could do that and she didn't have to share it with anyone.

I got a card at Christmas from her saying something about the special support. I would never have written anything like that for a teacher when I was growing up. And it really wasn't for me, it was for her and she wanted to write it, so I think you allow kids some space so they can explore areas. That was obviously an area she hadn't explored and decided she wanted to. I felt that the seminar setting provides that.

3. Facilitating Collaboration

These teachers facilitate collaboration and teamwork in the classroom, working with children on the issues of how to be responsible in a group. They model for their students how to do peer teaching and how to give feedback to each other. These are some of the ways they empower their students and work to develop a sense of community in the classroom.

Julia : The word empowerment intrigues me because I think it's very descriptive and it's a very accurate word for what a change agent needs to do. And I think whether you're working with adults or with children, the empowerment needs to be passed on. And as soon as you feel empowered and understand what that means then you recognize the importance of it and recognize the importance of then empowering others to have that same feeling.

And empowering children in the classroom is one of the most creative and exciting things a teacher can do. Because when a child understands and starts to take on their own responsibility for their education and understands how their behavior has an effect on everyone else around them and (that) if it's interfering with education that it needs to be changed. Discussions are constant about, " How can we change this? Why does it need to be changed? " So it's just constant asking questions of them and having the children recognize what they can do and then making them feel good about those kinds of changes that they are trying to make. And sometimes it's really not easy. In fact, often it's not easy, for adults or children. But to have them verbalize and really start to articulate what needs to be changed and why. It's a tremendous education. So, once again the focus on the affective is vital.

Sarah : So basically it's about being a community together and all that that entails, as opposed to just doing work together. In my classroom we won't sit in rows at desks. And there will be time for us to just share with one another. There will be space for

us to stop what we're doing and attend to what needs to be attended to. There will be a basic value put out that our relationships are important and that we have to pay attention to them. And I'll teach them how to do that. I won't just ask them to do that. I'll teach them how to communicate and I'll teach them what to do when we have a problem. And I have to live that with them too and offer that to them and be willing to own up when I screw up, and be willing to say how I feel.

Felice's seventh and eighth grade publish a monthly newspaper which is distributed to everyone in their town. She describes the atmosphere in her classroom.

Felice : One day I was working with the class on something and the Pamphleteer staff was actually in the back of the room fighting and crying, but they realized that they might be too loud so they took it out into the hallways. So sometimes it's process stuff they're doing and sometimes it's work.

Paula : Dividing them up into the smaller groups and then the larger groups provides them with the opportunity to hear lots of other ideas. I work on them gleaning something positive as often as possible and really try to stifle the negativity which is part and parcel of their stage in life right now. So those I do with all of my classes.

When we're in the computer lab I encourage them to help each other, to read each other's works, to help with the suggestion of a more specific word. In the old days your students were never to be talking, you know, otherwise you didn't have any discipline.

Another area is that I do have them give speeches and they've just gotten more phenomenal as the years go on. I did it for the first time this year with my remedial level students and they rose to that occasion, some of them very successfully. So these are different kinds of opportunities that I didn't give before.

When the students give their speeches, they all must evaluate one another. I have a sheet that has five positive things about the speech and then two suggestions whereby it could be improved and I encourage them to say very personal things like, "I knew a little about that subject but I didn't know this", or "I couldn't believe how calm you were or how strong your voice was". And those go to me and I give them a grade on how well they evaluated each speech, but the main reason I have them go through me is to avoid having negative or nasty things said. I no longer even have to worry about that. But that's providing them the opportunity, directing them so they can pick out the things that are strong and pick out areas that can be improved rather than being real negative.

And then I have each student evaluate himself. "What was strong about your presentation ?" "Where did you find the weakness ?" I have many categories for them, but the last one is, "How did you actually physically feel when you gave your speech ?". And they actually write out how nervous they were at the beginning and then, "I got to the middle and I was calm and I'd like to do this again".

I always provide an opportunity for them to disagree with me or others appropriately and if they find I've said something

that doesn't fly or that is wrong or that is a misinterpretation, there's no problem for me. I don't pretend that I know everything. And I tell them " Every one of you has expertise in a field I don't. I can learn from you. That doesn't mean that I can't teach you. There are certain things that I can get across to you and know different ways to get it across".

4. Focus on the Affective

The teachers recognize the impact of the emotional life of children and are not afraid to include it in the classroom. They realize that the children's emotions can be blocks to their learning or can be incorporated into the children's awareness of themselves. They know that when emotions are brought into play in the classroom, children's creativity is enhanced.

Julia: I've always been a very strong affective teacher. I've always taught to the affective side of the child, because I guess that is what is extremely important to me. The affective side of a person is just as important if not more important than the real left brain, literal, academic side. So, having taken creativity classes and becoming more aware of the hemispheres....I've taken several workshops in hemisphericity and that kind of information can help a teacher in terms of making sure that you're teaching to all children and providing them opportunities for both sides of the brain.

Sarah : I think that creativity comes out of personal and emotional safety and knowing that both of these need to be true,

that somehow you're helping a child know him or herself in the process of allowing it to be safe for them to be themselves. And so, in a situation where there's this outside agenda that takes over and is the primary goal for your time together, I don't believe that kind of caring relationship can necessarily take place. And that if the math lesson is more important than the relationship between two children that are abusing each other here at the table, then creativity can't happen I don't believe. At a superficial level it can. In little pockets it can, but it won't be the foundation that people stand on. So that's first -- the quality of relationship and of safety.

Paula: One of the things I got from (the creativity classes) was I say, " Okay, what was your process? What did you go through? What did you decide not to do? ". I try to let them hear what other people go through. You have to have a great rapport with your class at the high school level to do that. A lot of them don't want to do any of that, that sharing.

Paula has found that creative work brings emotions to the surface and that when a teacher shows that she is available to students, they become willing to ask for help and are motivated to grow.

5. Awareness of Blocks to Creativity

These teachers are able to focus on what needs to be changed and are aware of blocks to creativity. With this knowledge, they are able to help students through their blocks.

Felice: The other thing that's helped is to see where people block creativity. I started noticing that a lot. People shut down, and groups shut themselves down. I see my students shutting each other down. And I watch it at the school board meeting and brainstorming sessions for grant writing and all kinds of things. And just knowing the process has been helpful to me to be able to understand that they're doing it at all and to help them become less blocked.

Donna: If I have them in junior high, where they're at this critical stage where they're hysterical. They're at that stage of their life where if anything looks wrong or is remotely different from anyone else they just hide under the desks. And of course the big thing is, I have to give speeches about how we have to be proud of our work, it's a little bit of ourselves. And they won't sign their names. It's "Are you going to hang that up? It's horrible ". But if you were to ask my seniors.... when I have a kid in seventh grade, I'll have her a quarter of the year in seventh grade. That's all the art they're required (to take), and a quarter of the year in eighth grade. Then in ninth, tenth, eleventh and twelfth grade, they can elect to take it. So I've had kids stay with me for four years straight and they are on to independence. They are making portfolios. If they were asked what are (my teacher's) favorite words it is, " Take chances. Try to see a different way to do things. " And if I can succeed in getting a kid who is just rote, who is just a robot with his artwork, to try something, to take a chance, just to loosen up, I know there's results because I see it.

(I teach them) that you never get fined , get a bad mark, because the thing didn't work out right. Then I feel I'm successful that way. But you don't reach everyone. I know it's there. It's just that there's tremendous fear for kids to want to display anything that's remotely different, in the seventh and eighth grade. You've got your mavericks, of course, and they're so wonderful. If you get them later on, then it's fine, like tenth or eleventh grade. They have a sense of themselves. They're not ashamed, in fact everything gets put up.

6. Commitment to Growth

These teachers echoed each other in being committed to their own growth and wanting to share growth, discovery and the joy of learning with their students. The growing self asks to be shared and there seems to be a relationship between actively knowing oneself and taking risks and being willing to do things in new ways.

Felice's class produces a newspaper, including doing the advertising and business contacts with the community. They go on the radio three or four times a year. She makes history come alive by re-enacting it. She is bringing artists into her classroom and is working on moving her class to a new building and integrating the day in a new way.

Paula use seminar style teaching with her high school students, along with peer teaching. She has routinely added visual

and sculptural elements and projects to the study of literature, grammar, and speech.

Abby uses the outdoors regularly and has or is using photography, art-making, and writing with pre-first, first, third and fourth graders. Her projects with children gather a life of their own.

Julia is using literature and personal journals with third graders, and keeps fish, rabbits and other animals in the classroom for the children to care for.

Each of the teachers perceives herself as always having done things in new ways in her profession. The added element which seems to stem from the coursework in creativity is their greater understanding of how important the process of growth and change is to developing and enhancing creativity. Again, it is the finer-tuning, the articulation which empowers them to take a stand and be a full-fledged change agent.

Donna: Ultimately, I think it's also a question of how we perceive ourselves as individuals. It comes down to us, how we like ourselves and how much we are willing to raise ourselves, our own selves. And if we are willing to go up then the kids can't help but come up with us, and that's the whole secret of it isn't it?

And that's why I think that every year I change. I never do the same thing twice, not because I'm bored but because I want to tryI'm looking for perfection, which I'm never going to find because the kids change every year and some things work and some things don't work. Someone said to me, " How come you are still so enthusiastic? ". I am very enthusiastic about teaching still.

As I said I've been teaching twenty-five years. And I still am more enthusiastic because I sincerely believe in what I'm doing. And I'm trying to think, why did I suddenly get this way? And the only thing I can think, and here we are back at the beginning, we've made a big loop, (is) because of the creativity courses. The fact (is) that I made this decision. I think education is a very.....I'm seeing it very professionally, and very seriously, in that you are saving lives. This is how I see it. And if I'm going to do art, the art is mine. Whereas the other thing I'm doing (teaching), I'm doing it for me, but I'm ultimately doing it for other people. It's a commitment. So I made this decision. My art was going to take a back burner and I was going to go into education fully and explore what I can do and that is when I went back to school.

Sarah: There's a balance of.....is the situation that's happening something that's growing out of the interests and inspirations of the child, or is it something that was manufactured and determined for them, outside of their experience, outside of how they make meaning.

As a teacher, unless I'm familiar with following my own path of meaning, I can't offer that to somebody else. I think that's one of the most basic ingredients for a teacher who wants to facilitate creativity, that she is moving from her own place of what's true for me and what do I need and what do I want and what's really meaningful for me and what would I like to know? And that that be a process that she shares with her students.

My role is to share what I can share in a way that will excite you to share what you can share. And it is by sharing my own process of wonder and growing that I allow you to do the same.

7. Ability to Be a Change Agent

These teachers were unanimous in their belief in themselves and their ability to be a change agent. Several themes emerged in relationship to being a change agent. The most prominent was self-concept. Along with self-concept goes courage. The other two most obvious conditions were the issues of support, in the form of administrative support and support from colleagues, or lack of support. It appears that lack of support on the part of colleagues or administrators stems from apathy, low morale, fear of the unknown, resistance to change, and lack of knowledge. Support, on the other hand, allows for a wider range of creativity on the part of the teachers and the students.

Through their ability to make change, these teachers are able to empower others. They help not only students, but other teachers to grow and change. Often what they do is a model and an inspiration for others, and changes the atmosphere of the school. They look for ways to collaborate with their colleagues and administrators.

The teachers' self-concepts are revealed most clearly in their responses to the research question, " Do you feel empowered as an individual and a teacher to be a change agent in your environment? ".

Julia: Oh definitely. If I'm not the change agent, we're all in trouble. It's critical to be a real effective change agent. And the coursework I've taken, whether through organizational development or the creativity classes has given me a lot of education in that.

I think that I've always been effective in creating change, in recognizing when change needs to happen. Years ago I took a staff development course and I just whipped this school right into shape. I took it in the summer and I came back from that and started an information exchange group, and I ran the faculty meetings and I did in on a very systematic, democratic basis where I didn't personally do it but it changed classrooms. Every two weeks we had the information exchange group which was every team so at least one member from every team facilitated. And we would set the agenda, and the agenda would be sent off for that meeting and then the faculty meetings would be held on a rotating basis in each room. (The teacher whose) room it was held in ran the meeting, and we had a timekeeper and it was extremely systematically done and effective until someone said " Why are you doing this? That's an administrative thing to do". That must have been ten years ago. Now we're getting back to the same kind of thing. I did it for three or four years and I had different teachers help me with it as an assistant each year so there was change in that regard. And I really liked doing it even though it might have been administrative, there was a great need for it. The comraderie that we had here and the support for each other was very noticeable.

Donna: Yeah, I'm probably saying the same thing all over, but of course. I absolutely feel that it is my duty to do this. I think of myself as a crusader. I have signs all over my room.....well let's take an issue, like there's a tremendous amount of prejudice. I don't mean that everyone goes out and is racist in the school but it's there in the words they use. So we talk. I feel that it's my duty. I stop the class. I try not to be self-righteous or anything, but I make this my job to focus in on that and a lot of times it becomes part of an issue like what I was mentioning before, a project.

Abby: Yeah, I do. I do. Definitely the successes I've had (contribute to this feeling of being a change agent) with the VITA project and the creativity course I took. Our stuff was shown at the museum and that was really exciting for me. The reaction of teachers surprised me. They really were impressed and liked the idea. Everyone had pictures of their kids out. The principal even was real supportive in a way. He never did say that was a great thing you did, or that was really neat that it was in the museum.

He never did say those things, but when it came time to figure out what to do with the mural he did insist on taking it, so he's got it now. It's not up in the school because there's no room for it. It's big and it's not up on the board. I thought about how to preserve it and stuff like that but it became overwhelming to try to figure that out so it's rolled up. And I don't want to be attached to the thing. I really think that what we did, the process was important there.

Sarah : Yeah. One of the things about.....there's sort of a difference between being in a situation where it's all just okay to be doing what you're doing, and then trying to be in a situation where people don't understand what you think you want to do and they don't do it that way. I haven't put myself in to many positions where people are running (things) that way. I usually put myself in a situation where I sense that people are sort of from the same something, and that I have something to share that could add to that.

I've been in situations where I spent from February to June being a central skills aide in the second, third and fourth grade. I went in there with my full self. I was an aide. This was a really hard time in my life and I was taking a little down time, and I said, " Well, I teach through the arts, so use me. What are the basic skills you're trying to teach and I'll see what I can offer. " And they were like, " Ooh, I'll have to think about that. I don't know right off the top of my head." They just didn't want me to teach. They gave me groups that I would sit with and we would correct their spelling tests. Or kids that we would drill on our multiplication tables. And I just, I just became more and more dull. My own light just became more and more dull.

And so I became a little bit subversive. They said " We're going to do this unit on the history of (a paper mill town)". And I said, " Well, if we're going to talk about the history of (the town) we need to talk about the history of the plant, the paper plant, and what it's done to the river and how important the river is in our ecosystem." And they said, " Well, you can't talk about

that." I said, " What?" But basically, "That's too big a tax base in our town and you can't do that." And I said alright.

Well, and then I did a time line with the kids. I just decided I had to be part of that project so we did this time line. The kids would sort of pick a card out of the box and they would find out what was happening sort of on a larger scale in the world at that time, and then they would match it with what was happening in (the town). And one of my questions on the time sheets was, " Do you think that the (town's river) will be swimmable by the year 2000?". And this little boy said to me, " Of course not. It's polluted." And I said, " Well, did you ever think it could be cleaned up?" And this light just went on in his head. He'd never even thought of that ever ever ever. It never entered his mind.

And so that was just me and him in that moment, but it was a little seed of knowing and caring and changing perception. And I found little ways to do that, but mostly I was in a system that sought to keep me down, and they did a pretty good job of it because I was alone.

Then I shifted into a kindergarten with another teacher and another aide. And she said, " I think you're a really strong teacher in your own right, and what I want you to do is teach art in my kindergarten and I'm going to do math. I'm going to let you do whatever you want to do until I feel like it's uncomfortable and I need to intervene. " And she just gave me free reign and we had the most wonderful year together. And she learned a lot from me and I learned a lot from her. And it was the most

powerful teaching relationship I'd had since I left Peter. It was just very dynamic.

And it taught me just what were the basic ingredients for change. In some sense it's just not worth it if there isn't enough energy and enough openness. It was damaging to me to try to show another way. But people's perceptions were subtly changing when they weren't head on with me. That was enough of a space for me to be full and sharing everything I had and everything I could. And now it lives in that school. What I did is still living there. It's still being thought about and talked about and expanded on and used again.

Abby: It takes a lot of courage in the system the way it is now to go outside of the system. It is opening up because everyone's realizing we don't know what we are doing and we are not being successful in a lot of instances. So the very failures are really a sign of growth.

There was an opportunity during the VITA courses for the principals to come and take part in the workshops for a day. There was one administrator that came and got involved, so that was unfortunate. But on the other hand, the principals are supporting this and my principal really went out of his way to make it possible for me to do it.

Felice: I've always felt fairly empowered to make change. The administrators where I work have always been really cooperative with things that I want to try. And I have a superintendent who supports risk-taking and a school board that supports risk-taking and recognizes that when you take risks

everything is not going to be okay. They claim that they're going to be there to help us pick up the pieces when we mess up too. We'll see if that happens or not. Here we are about to make a major change. I hope we're about to make a major change.

I have a program that I started this September with artists in residence. My classes are overcrowded and here the cure all for overcrowding is to hire a paraprofessional and slap that person untrained into the classroom and everything is fine. For three years this has been more work for me, not less. You can't take somebody, pay them nothing and expect them to know a lot about high level English and social studies content.

Last year I went to the principal and said, " I have an overcrowded room and really want a paraprofessional". He said okay and I said, " Great, now let's take that money and use it in a different way." For a minute he felt tricked and then said, " What do you want?" So I told him I wanted a third of my class to be working with an artist, while I had the other two thirds for twelve weeks of the year. So, my curriculum needs were met, the state requirements were met, and in part the kid's needs for self-choice and expression were met. It works really well.

So we could continue doing that (at the new space) and have the little theater in the basement and have all of that room and the drawing studios. We would have one of the most wonderful schools in the country.

The school board is telling us, " We know you're trying something new and we know it may not work. We know there will be rough edges, but let's go for it." And they keep telling the

principal, " If you keep doing what you've always done you'll get what you've got." So I feel like I'm dealing with really rational people.

Paula: I think I've made a conscious effort to give those opportunities to (my students), and that is far different than the way I taught, certainly ten years ago, considerably different than five years ago. But I've never been stagnant. I've always tried to change. And I think that part of it is when you have an administration that encourages it. I didn't before.

The new superintendent and the new principal have their background in elementary school. So these things my colleagues don't buy into, it's because they don't know where the kids have come from. (The superintendent and the principal) have given me license to try some of the things I would have preferred to do anyway. I think with their encouragement I've just said, " I know this is right ", and move along with it. I probably always did some that in little ways anyhow. But when you are being marked on how many pieces of paper are on the floor and whether your blinds are even, there are certain things you don't do because if it means your job, you keep the pieces of paper off the floor.

But now I can give individual help to students. They can get more from me with this easier way. However, not all kids can handle it, because we still have a heavy portion of our staff who don't allow any talking. Everything is very structured and rigid. I like structure, but I'm not rigid. And my structure might look unstructured to someone not in the know.

Donna: I also try to do a lot of inter-disciplinary things. It's very hard because a lot of teachers just don't want to be bothered with that kind of thing. So I try to say to the English teacher, "What are you studying now? Maybe we can work it in with kids, you know, do it in the literary magazine. We can work with this. What is your topic? ".

Felice: The most extraordinary part is that the teachers in the building don't like the idea. I think they have a real fear of the unknown. I don't know why they think an addition to this building would be so much nicer than (the move to a new space). Fears of splitting up the school.

Abby: I tell you though I do feel that the other paras have a certain amount of hostility- I don't know if it's imagined but the fact that I've tried to take on certain projects is looked at with a little bit of suspiciousness. I don't know quite how to deal with that yet.

Julia: I feel as though the staff that we have here is extremely dedicated to children, very bright, very open-minded. And change that occurs is often just a unanimous vote. We can recognize what needs to happen and people are willing to share the load even if it means a larger work load, which it often does.

Abby: I won't be working with (this teacher) this year, and we both can't get over that, because I feel that together we could do a lot. We were both on the same wavelength. And even though she's an older person, she was very attuned to new things.

8. Conclusion

Literature on creativity in education maintains that teachers need to touch the students' natural drive for adventure and discovery, to accept and welcome diversity, to promote discussion and original work, and to realize that everything and everyone is constantly becoming.

" The creative teacher will develop the creativity of his or her students by his or her actions and by the example he or she sets. Children are very quick to imitate elders whom they respect. " (27)

The teachers who were interviewed for this dissertation seem to demonstrate the qualities and to create the atmosphere in which they and their students can grow. They have come into contact with their own creativity, and thus can pass it on. They are an example for their students to emulate.

The themes which emerge in Circle Two become the basis of experience, knowledge, and inspiration for these teachers' expanded vision of what is possible for education, and what needs to change to make the potential become manifest.

D. Circle Three

Circle Three examines what the teachers believe needs to change in education and explores their vision for education. The issues in Circle Three emerge from those in Circle Two. What

these teachers are doing already fuels their vision for what is possible. Those things which they see as necessary are based on their experience and their understanding of growth, creativity and learning. Those methods and attitudes, outlined in Circle Two, which they have found work well in their profession are things they would like to see multiply in the educational system.

As the themes emerged in this section, it became clear that there are two sides to this exploration. One aspect addresses the problems that exist, and the other aspect focus on solutions. This section will first examine the problems, challenges, and aspects of the educational system which need to be changed.

1. The Changing School Population

" Even with strong educational backgrounds, large numbers of teachers still cannot cope with the overwhelming physical, emotional, and social needs of today's students. Many children are physically and emotionally abused, and a growing number come into the world addicted to drugs or alcohol. Without strong support from social service, health, and welfare agencies and school counselors, it is nearly impossible for many teachers to teach. " (28)

One of the themes which emerged from the teachers is not something which can be changed in education, but rather a reality which needs to and is being addressed. One of the teachers described it by saying that the classroom has become an arena for social work. There are many more children with special needs, be they physical, emotional, cognitive, or social. Children from

dysfunctional families or families who are trying to survive economically have emotional needs and needs for security which must come before their educational needs. Teachers today are trying to address the needs of these children, with or without support from the school as a whole or from the community.

Donna: And of course in the vision of the future, every child would be loved and would come from a happy home and would not be abused. There you're having your problem from the very beginning, just all the baggage that these kids come with. It would be a school that we would not be the parents. The parents would be involved. Boy, this would really be an ideal school. We would not have to dispense all the things we have to dispense. But, I don't think this is possible.

Julia: Because the make-up of classrooms has changed over the past ten years to a tremendous degree in this particular building, which is all I can really speak to. I hear it's the same all over the country, all over the northeast, but I can really speak only to my own experience. And the population is so different, and society is so different. So the change agents that are really doing the work have a big job. What I would like to see is more parents become change agents, because it's so important the role that they are playing in their child's education. And many of them are just not there. So unfortunately they just can't because they have too many issues of their own that they're dealing with , and therefore the schools are having to solve more parental issues and the classrooms are looking different.

And it's not a matter of diversity. You've heard people say that classes are a lot more diverse and the issues are based on that. And it's not that. It's economically based in my opinion and these are the issues we are dealing with in our society. And parents who are having severe economic problems don't have the energy or time to deal with their children's issues at school. It has nothing to do with color or race. It has to do with economics. The children are just as bright as they ever were. They are just as capable as they ever were. They just can't focus on what they need to be focusing on in the classroom because they are wondering whether their mother is going to be in jail or whether there is going to be someone home or whether there is going to be food to eat, and it's really sad. And really many parents just cannot do it, therefore in these children's lives somebody has to do it and it has to be teachers. Then we take on more. And I think the burnout is going to be even greater than it has in the past. But I think the rewards will offset it because these kinds of commitments are going to be so important for so many children. And the results will be there for the society and the children. And I think that's what we have to keep focusing on to keep us going and to maintain our commitment. Because these children deserve better.

Paula: I think if they're going to put thirty-five third graders and kindergartners in a class who are the product of drug addicted parents, alcoholics, single parent families, and these crack babies, I'm sorry, I think they are asking for a miracle. I don't think we can do all things for all kids.

Unfortunately, the kids are coming to us dysfunctional. They cannot sit still. They can't sit still long enough to pick things up. A good example of this is this Nintendo syndrome. It's affecting kid's learning to read. It's quick and they've got to have some kind of outcome. Struggling through and sounding out a word.....they are finding that they don't have that ability to sustain not getting an immediate right answer. And so, I think it is going to be more difficult with the kids that are coming up.

And, then when you see the transitional numbers of kids going in. This year, we started with six hundred, and since school started, we have gotten seventy new students at the high school whose parents are bouncing them around. Some of these are seniors in high school. Well if you are going to have these in and out bodies of students, that's going to make your job very much different. And so, that will have to be addressed and I think that will show in curriculum.

We have increased population of young mothers, and we probably have a more than fifty per cent rate of keeping them in until they finish high school. But when their children are sick, the day care centers don't keep them, so they have to miss school. Well, I think those alternative programs, schools within a school, will have to increase in number in the future.

The world and technology is so rapid, that something has to be done to help the teachers keep up with that pace. Maybe more volunteerism really has to come into vogue again, so that we can help more kids. Because to ask one teacher with thirty to thirty-five kids in a first grade class who might come from a home

where breakfast isn't served, they might have to dress themselves, get on the bus.... There's going to be more of that from what we're being told . So I think education is going to need to address all that, but I honestly think we know this and are trying.

Julia: Well, there's so many children now who have come through the elementary schools and are entering junior high school who still have poor physical self control even though for years they've been receiving counseling and real concern and care from elementary school teachers, there seem to be more in numbers of these kinds of children because their home situations are so dysfunctional.

And ideas about how we can help these children more is what we need to be reading about and discussing. And we are doing that at this school. We are trying. One of the things I think is that consistency will help them. Teachers within the same building are going to have to be more consistent with expectations and with consequences, in every part of the building, in the hallways, in the bathrooms, in the classrooms, on the playground, on the buses. Every part of the school day has to have tremendous structure and high expectations with consistent commitment by all the adults in the building and that means in the kitchen, the custodians, every single staff person. It needs to be just a very strong front which is supported by administration and that's what we're trying to do at this school. And this is very much supported by the principal.

And every incident we are trying to meet head on and just really try to nip in the bud, so some of these behaviors don't become outrageous and don't continue, and children don't get out of control. Because they are the ones who lose in the long run, and they cause other students to lose too. I think having them learn verbal and physical self control increases their self-respect and their own inner rewards and are going to be much more fruitful. And it's going to take a very strong, consistent, committed staff to turn it around.

I'm not saying that dysfunctional families are anything new but I think that they are just more rampant now than they ever used to be. And the family structure is just so different than it used to be.

Our principal uses the word community. And we use that in the classrooms. It is like a family. We spend so much time together. We spend more time with these children many times than their parents do. And its a very unusual kind of family to have twenty-three or twenty-four children the same age, you know? So it's a very unique family. However, you have to see it that way and you have to try to teach the values that the society needs to have to function as a society. We used to be told as teachers, " You don't teach values, you teach children. " Now they're not getting the values at home. Where are they going to get them?

Felice: So the trick is how to get the kids the help without institutionalizing the help, because then along with it comes " Well, we need some rules and guidelines here." I don't mean to

make fun of that because I think that you need rules and guidelines, but there have to be ways we can set up things where the rules and guidelines aren't needed, where coercion isn't the operating force, which goes back to allowing kids somewhere in the middle of all this academic training to have some real experience that they can tie things to.

2. The Unnatural Environment

" The vitalizing atmosphere in which learning is life-related and functional, in which meanings are experienced...such an atmosphere is practically impossible in the artificial, constraining structure, physical and social, in the classroom today....". (29)

Sitting still, being indoors most of the time, time constraints, little freedom to move, and not being able to be yourself are some of issues these teachers brought up which describe aspects of the unnatural environment of school.

Felice: The first year that I taught, I taught in this miserable school in New Hampshire, and I had ninety-five students and I taught them English and they were compartmentalized into forty-five minute blocks. And that whole year I struggled with " I'm not myself at work ". This was too unnatural.

The next year I ended up working in an extremely creative school where they had a lot of integrated stuff. And I had taken some courses in math manipulatives and some stuff about groups working.

But still, there's something missing. The part that's missing is that it's unnatural. School is an unnatural act. These hallways, these cubes are unnatural. I can't stand being in the building all day. When I had classes of fifteen I could easily get me and the kids out of this building whenever we could. Now that I have classes of twenty-five, twenty-seven, I can't get out as much, and so we need to find ways of making this be something that makes sense. This does not make sense.

Abby: I think the idea that children have to sit quietly and work quietly is one way (schools) have to change. So much energy is expended on trying to keep down the energy of the kids instead of using it creatively.

In the VITA I just got done with, all of it involved moving in some way. I can't think of one thing where we were asked to sit down and listen to someone talk. So, if it's true for us, how much more true is it for children who are just still discovering their bodies, exploring what their bodies can do.

I think there should be more opportunities to get messy. In the school where I work there's no art room and the teachers are very hesitant to have things happen that are going to make a mess.

I would like there to be more time.....to have time periods so that we can really get into things and let things happen that we really didn't expect to happen. As it happens, time is broken up. It's chopped into little squares and it just doesn't allow for organic flow.

Mainly, I would like to see it become opened up. I guess I see that even as a literal opening up, not being so confined in four walls.

Donna: They have to change in structure, first of all, to accommodate (creativity). We have to change in flexibility in how periods are divided up. I'm very big on integrated cooperative learning.

I know the philosophy of our school is that of a comprehensive high school where we are educating the whole child, you know, those catch phrases. When in reality that's a lie. They are not coming out whole. They are coming out quartered. Especially with the absence of the arts and the absence of a lot of things. Therefore, they have to see the arts, creativity, as important as their math class. I think this has to start very early. I know it has to start in grade school, this consciousness of what is valuable has to start very very early and work its way up. They have to change the way people are educated I think.

I am constantly amazed at what kids are able to do. They are able to do more than anyone can dream to do. They can do anything. I think our society has place them in little desks. Even the size of the paper. To me, anything less than eighteen by twenty-four, which is a good size of paper, is nothing. So when the kids come in and they say, " This paper is so big ", I say " Oh, God, this should have started early ", which it has. It did start early. They were finger painting with big paper, but somewhere along the line the paper got small, it's too expensive, the desk was too small, they didn't have the facilities, it was too messy.

Paula: Tolerance of noise levels is one way (schools need to change). I would love to see smaller classes. It would be the opportunity to display the kid's stuff all over the building. This takes a lot of time.

Sarah: I think more people would want that kind of role (sharing the process of what is meaningful for oneself with one's students) if they felt that it was really possible. I think there are more people coming from that place than we really have in our schools because they are asked to be something else.

3. Teacher's Needs

These teachers have recognized that they deserve support for their work. They no longer want to be the brunt of community or societal criticism. They realize the importance of personal and professional development for school staff at every level. Some of them mention leaves of absence and time for curriculum development as important elements of support for teachers.

Felice: I feel like the other thing that schools need and education needs is to have the rest of the world get off our backs and start not telling us what we're doing wrong, but asking us how they can help, because I feel that schools have become overburdened with a whole lot of things. I think the school has become a dumping ground, and if people were saying how can we help we might be able to cooperatively act on something. Right now we're not doing that.

Paula: If people will make it easy for you. If someone, somewhere would ever appreciate it, I think that would help. And I think that is one of the things in public educationeveryone loves to complain about us. And it would be nice if somewhere along the line, they appreciated some of what is done and find a way to let us know.

I would say that five years ago the attitude was, none of us are any good. And that's just self-defeating. I think my faculty has tried things and has changed, and is more relaxed regarding trying new things. And if we're that way, I can't help but think that is certainly taking place in a lot of other places.

Julia: I've always encouraged any opportunity that I have had with school committee members, with administrators, to make it easy for teachers to get staff development, to encourage teachers to go to workshops, to encourage teachers to pursue career opportunities that really enhance their knowledge. And it doesn't have to be a workshop in creativity. It can be any kind of professional development that is nurturing the learning and the ongoing need for us to continue to grow. And that then is what we hope to teach to children so that they can value their own creativity.

Abby: I think definitely (teachers) need more space to be who they are. I think schools are very pained places right now. I don't know how for that to happen except that each individual teacher needs to be committed to their own growth and their own nourishing, however they see that. I think there are ways that can filter down from the top to encourage that to happen. You

can't make it happen though. There can be more incentive to taking courses or bringing things in from their own lives.

Paula: They keep us too busy with administrative paperwork. We need time, because this is an exhausting job. If we had time to come up with (creative ideas), that would help. A lot of teachers need to know how to bring this out in themselves and then how to continue doing that for students.

I think there should be encouragement for public school teachers to take leaves of absence. We're punished for doing that basically. If they're allowed you're told, " Well, we can't guarantee you'll have your job back or your room back, or at the school you were before ". There's real negativity there. I don't think that is wise at all.

I know when I took a maternity leave, I couldn't wait to get back. But it enabled me to unwind and appreciate and go back with some new vigor and enthusiasm. So that I think would be an attitudinal change. I think you get the best of both worlds if you do that.

E. Visions for Education

The teachers' views of what works in education informs their visions of what is possible. While recognizing many aspects which need to change in the educational system, these teachers have experience which they know works for students and for themselves.

When asked about the final two research questions, " How do you think education needs to change to accomodate the creativity of teachers and students? ", and " What is your vision for education? ", the participants responded with many interesting ideas. Literacy, teaching to various learning styles, integrated curriculum, bringing the community into the schools and the students out into the community, values education and education for the future, the importance of community within the classroom and the school, and education for the future all figured into the collective visions of the teachers who were interviewed here.

1. Literacy

These teachers want to produce students who are literate. When they talk about literacy, they do not just mean literacy in terms of reading and writing, but literacy in the mass media, in emotions, in group process and community building.

Julia: To have a literate country. To wipe out the illiteracy and the ignorance that seem to be perpetuated and really make a blight on this country, on the people of this country. And to educate all children to their potential so that they become productive citizens and not be on welfare and have self respect and learn the meaning of and value education.

Felice: I would like to see the schools training people for a responsible democracy. If we're going to have a democracy, I'd like to see the citizenship trained. Of course I'd like to see them trained in my way, which has to do with the ability to know that

you need to seek information, and then know what to do with that information. Know how to look at a lot of different sides and points of view before you make up your mind.

That's why those decision making models (from the creativity course) are really nice because it forces you to come up with some criteria. When you do that you don't always get what you think you're going to and you don't always like the results either. But it makes you take a better look at it.

I've taught them publicity. Schools in general have to teach kids to be literate; T.V. literate, film literate, because that's our medium, the whole communications network. So my students have put themselves on the radio three or four times. We learn stuff about commercials. We look at, what does a camera tell you, what does a camera angle mean? You watch those angles the camera men are placing on the politicians. When you teach a kid to cut and splice, to edit, they can start seeing how the editing is being done on the news. Those are the kinds of things they need to know.

2. Address Different Learning Styles

The teachers who were interviewed have learned about hemisphericity, multiple intelligences, learning styles, integrated learning, cooperative education, creativity, and the importance of art and nature to the education of children. They believe that including these factors in their work is important. They know the

value which including the above elements in the classroom has produced in their students' growth and development.

Paula: I always try to get across to the various classes that they don't all learn the same way, they don't process information the same way. And I give them some examples so that they zero in on that. So I say, " If I'm reading directions and you can read it perfectly fine, go ahead, but I'm doing it for the kids who need to hear it as well as see it". And it takes no extra time. So I try to make them aware that if you aren't getting that information that way, that's why sometimes another kid in your class can help you with your math because they can get it to you in a different approach. I try to do that no matter what kind of a class I have. I tend to get some kids a number of times, so I say that more with freshman and sophomore classes.

Donna: Is it possible for the whole child to be educated? I'm going to say of course it's possible for the whole child to be educated, but priorities in our country are such that we are saying what these kids need are to learn how to read and write and we don't need anything else. They do not see the arts, they don't see the process of problem-solving as creative. And since our whole basis is based in the concreteness of thinking, I think our whole values would have to be changed.

Abby: I would like to see a much more creative approach to learning. You know, animals -- cats, dogs, chimpanzees and humans -- learn through play. Why not use play, creative play, as a way of teaching? It just seems obvious almost.

I would like to see a real honoring of the individual and honoring of each child's own way and own being to a greater degree.

3. Real-life Education

Each of the teachers in her own way felt that an education that is based in real-life issues is important. This means using real life as educational material and helping students to make connections between what they are learning and how they can apply it to their lives. One teacher's unique and thought-provoking view was that seventh and eighth graders should not be in school at all. Another aspect of real life education is bringing the community into the schools, especially artists. As one teacher describes, there is a traditionally false separation between schools and communities. Both can benefit from more interaction.

Felice: Another part is getting people in here. That's another reason why I think (the new location) would be good because they don't already have a rule in their heads that say you can't go to (the new location), they're busy. I don't know what the rules are that people make in their heads that make them feel uncomfortable with this school, but it's an institution in the worst sense of the word. When you think of mental institution, school, prison, social services office, there is something very uninviting about just the buildings themselves. So those need to be addressed. I think my students are fortunate in that they get a

lot more contact with people than they might otherwise get, but it's still not enough. It's still unreal.

Abby: My vision is that artists and poets and other creative people be much more involved in education -- more actively involved -- which I think is happening already.

Felice: (This town) is a community of artists. Finally they're starting to get plugged in to the school. They should have been here all along, because we need to know them, and invite them in, and pay them. That's important. We pay them.

Donna: I work a lot with the health teacher and I try to do things that she is concerned with so we can put the stuff up around the school. And I don't mean just poster making. We do murals. We do things that are put up. We do displays for the kids in the elementary school and other places.

Felice: So the question for the schools is how to make them be normal, how to make it be meaningful, lifelike. Seventh and eighth graders don't even belong in school. I think that maybe in ninth or tenth grade, when they're fifteen or sixteen is a great time to return to school. But twelve to fourteen or fifteen, they should be working. They have lots of energy. They need to move around. There was a lot more creativity coming out in the hike on the way back because they could move and jump as they talked.

So, we need to let them work, and that is disturbing. And a lot of people acknowledge it. It's sort of like everybody knows this and yet what are we doing about it? That's a huge risk.

I think the worst thing that happened was designing middle schools because you take a large group their age and take all that

craziness and amplify it. They talk about having larger peer groups as being a really positive thing and I think there's some merit to that.

But there's also some merit to allowing those kids to go out, be in society, be able to find out who they are in terms of themselves rather than who they are in the group.

My students certainly have a better ideas of who they are and where they're headed than I did. I think by the end of the eighth grade, despite the institution, they are becoming more self-reliant. But I have to work really hard to think of ways to simulate the real world. And I shouldn't have to work at it. I mean, it's out there, right?

4. Education for the Future

Several of the teachers interviewed were concerned about education for the future, including educating children to use their creativity so they will have the tools to live in future society. They were also concerned about ecological awareness, values about the earth and about living together, and global awareness. Their concerns become action in the classroom.

Felice: There's such a mix between creativity and social justice and those kinds of issues, and being able to maintain ambiguity in a changing society, and deferring judgements and that kind of preparation. When you're talking about a future that doesn't reflect the past, you have to be able to have people

trained who can do that and forge ahead and not say we can't because it's never been done like this before.

The other thing I've been giving a lot of thought to lately is that we seem to be the only species on earth who, after a millennia, still don't know how to raise our children or educate them, and I find that appalling in a sense. In another sense, we always seem to be changing our environment so radically that we're constantly adapting.

We change our environment. We change our circumstances. And we have to change the rules all the time, so we don't have this long period of time to look at anything and examine anything. And I think that we as a species create that change at what feels like an ever increasing rate.

So the idea is to anticipate and prepare. How do you prepare for a tomorrow that's unlike today and yesterday? We haven't even touched on those problems. Nobody's mentioned nuclear proliferation or environmental hazards or chemical wastes. So I feel a real immediacy to this work.

And I think that creativity cuts across all disciplines. It's almost as though our civilization is a a Piagetian preoperational stage where if you put the garbage into the ground it's like putting the ball under the pillow. All gone. There's no global awareness at all. And it's only recently that people have come to think that there should be.

Sarah: When I was teaching kindergarten, we got this thing in the mail. The president had gotten all these governors together and talked about education. And they put out this document that

was about the basic goals for education in the United States. They were very lofty goals in a certain way.

But there was absolutely nothing in there about the fact that as a human being, they needed to learn to live on this planet. There was nothing in there about the fact that they lived in a fragile ecosystem that was being destroyed, and that they needed to learn how to deal with that.

And so my deepest vision for education is that we understand that that's our highest vision for education --that we learn how to live with each other and with the natural world in a way that makes some sense -- that respects life and allows us to remember that we're part of the evolution of life, growing and transforming and reaching higher levels of consciousness. And that with all of our potential for consciousness, we've been totally unconscious and we need to remember how to live in sustainable ways. Thomas Berry says we're autistic. We don't know how to take information from the natural world, and we don't know how to communicate with it. And that's true. I want children to learn how to be intimate with their world and how to be intimate with each other.

And it's a massive task and these children are going to have to deal with it. I mean, I feel like I'm struggling to deal with it, and I feel totally overwhelmed. And I believe that the answers are within all of us and that my job is to remind them that whatever piece they have, we have to have it. And yes, you do have a piece, even if you don't yet know what it is. And please don't let anyone take it away from you or tell you you don't have

it. And that it's going to require all of us offering what we have. We're not going to get there as individuals. We're going to get there together or we're not going to get there at all. So that's my goal.

CHAPTER VI

CONCLUSIONS AND IMPLICATIONS

A. Conclusions

What characterizes teachers who choose to learn about creativity? The research for this dissertation shows that they are people who already have some sense of their own creativity, and that they enjoy personal growth and change. They are inspired to share their own growth with their students, which influences the ways that teaching and learning happen in their classrooms. These teachers do not like the discipline and paperwork of the educational system. They prefer to teach, to encourage the vitality of their students, and to spend time learning and planning new ways to bring out their students' potential. They do not like worn out time regimens, thinking, or teaching methods. They believe in honoring the creativity and individuality of their students, and are open to looking at alternative methods, curriculum, and even school structures which will make effective whole person learning possible. They are willing to try new things, to vitalize their classrooms, to find deeper resources within themselves to offer to their students and their profession.

This study was limited to information from only six teachers who all had taken creativity courses in the graduate education departments of two universities. Thus, conclusions based on this research are limited to this particular set of circumstances. However, interviews with these teachers revealed many

interesting possibilities for trends in the creative education of teaching professionals.

There were differences in levels of sophistication regarding creativity depending on how much coursework teachers had participated in. Some teachers had only one or two courses, while others were in the midst of advanced degrees in creativity. However, the interviews revealed that each of the teachers was truly inspired by coursework in creativity and that each one was eager to and did implement creative methods and attitudes in their work.

It is clear that personal and professional changes and growth did occur for these teachers, based on their coursework in creativity. It is also clear that the educational methods they implemented, and the learning atmosphere they created in their classrooms were successful for their students and was personally gratifying and meaningful for both teachers and students.

The teachers' perceptions of themselves as creative people and professionals did change. They saw themselves as more valuable, more knowledgeable, more willing to take risks and to follow their intuition. They gained more appreciation of themselves, and they expanded their understanding of creativity so that aspects of themselves which they had not recognized as creative before their exposure to creativity coursework were brought to light and could be utilized.

Teachers' perceptions of their students' capacities and capabilities varied. All the teachers felt that they were aware of their students' potential. However, various changes did occur.

One teacher took courses in creativity for the purpose of finding ways to bring out her students' potential. She did learn to implement various methods to draw out her students' creativity and began to see even more of the depth in her students. Another teacher became more empowered herself, and saw her students as recipients of the empowerment she could now share and pass on to them. One of the teachers said she always saw the creativity of her students but that the coursework helped her to have more appreciation for her own creativity, and of how to help her students unblock their creativity. Another teacher, by employing new methods in her teaching, saw the different learning styles and strengths of her students more clearly.

All of the teachers provided more opportunities for creative growth, self-discovery and self-expression in their work in the classroom due to their exposure to creativity coursework. These opportunities ranged from encouraging students' emotional expression, to using the visual arts, nature, intuition, creative problem-solving, peer teaching, and personalized learning in their work. Through the process of using creative methods and taking more risks in their work, these teachers gained greater appreciation of their students and of themselves. They believed that new ideas they wanted to try in the classroom would work, and they were right.

A pervasive theme throughout this research concerns values. In order for change to occur in any system, personal or social, a change in values must take place. On a personal level, these teachers seem to have been engaged in a process of

clarifying their own values. One of their values is to include creativity in their professional work. Another value is to create an atmosphere in the classroom of respect and caring. They value the process of discovery and the increasing self-actualization of their students. They value their own and their students' inner life. Intuition, emotions, individual meaning-making, and group processes are encouraged in the classroom.

These teachers are pro-active in their work and so they have hope for the future. One teacher described it as seeing miracles happen in the classroom and knowing that she has contributed to them. The daily miracles they witness are not anomalies. They are a result of the teachers' preparation and commitment to implementing their values and their knowledge.

On a social level, these teachers value support and collaboration with their colleagues. They are change agents, and change flourishes in an atmosphere of support and collaboration. As one teacher said, lack of support is tiring. Two teachers are working in schools where they feel fully supported to teach in ways that feel right to them, where there is a shared philosophy and where teachers and administrators problem solve together. One teacher is supported by her principal and superintendent to encourage creativity in her students and to use creative methods in the classroom. She does not feel support from her colleagues, but the support she does have allows her to continue her work as she sees fit. The teacher who is a paraprofessional has worked with supportive teachers which has allowed her to experiment with her creative ideas with great success. She observed that the

other paraprofessionals with whom she works do not yet feel empowered to make the changes and take the risks that she is taking. However, through her example, they may begin to try some of their own ideas in the classroom. Another teacher has had the support of her principal and Board of Education to create some dramatic changes in her classroom, and she continues to be empowered to make change.

The teachers in this study know that change is needed in the educational system, and they have decided to be part of the changes that are occurring. The coursework supported the teachers to make changes in their environment, both in the classroom and in their schools. Teachers were able to purposefully educate for the enhancement of self-esteem, various learning modalities, cooperative education, and education which focuses on real life issues and on the future.

Because these teachers have experimented with creativity in the classroom, and have created changes in their environments, they are confident in their ideas about what needs to change in education to accommodate teachers' and students' creativity. Their ideas are practical as well as visionary, and they have proved that many of their ideas can be implemented with success for all concerned.

These teachers say that values need to change in order to support the needed changes in education. They make several recommendations for how this can happen. One recommendation is for continuing professional development, curriculum planning time, and leaves of absence. They realize that teachers need to

know how to bring creativity out in themselves and to continue to do that for students. In order to do this, they must have educational opportunities and inspiration, time to plan interesting and creative curriculum, and periodic sabbaticals from teaching to rejuvenate and engage in their own life interests.

Other aspects of these teachers' vision for education are to involve the community more personally in the schools, and the students in the community, to work with an integrated curriculum and to teach to different learning styles, to encourage more of a spirit of play in the classroom, and to extend the classroom beyond four walls.

Through some combination of their personalities, experience, knowledge, and education, the teachers interviewed for this study have become an active part of the changes which are blossoming forth in this country. Some of these changes, and the research which underlies them were discussed in the review of the literature for this dissertation.

B. Implications for Teacher Education

" The heros and heroines of the current educational system are those who are no longer willing to use the limitations of the existing budget, personnel, physical environment, and diversity of students as excuses for not moving forward....they have been developing creative and innovative ways to overcome perceived obstacles. Their achievements have required a radical shift in perception. " (30)

The teachers who are the subject of this dissertation have applied the knowledge they have gained from their exposure to creativity courses and from other experiences which have been meaningful to them; including other courses and workshops, teachers and mentors, and their own life experience. Participation in coursework focusing on creativity gave these teachers support, inspiration and knowledge to articulate what creativity is and why it is important in education, how creativity works, and how to foster it.

It became clear, through this research, that creative change in education depends on individual efforts and inspiration. The work can be much more exciting and pervasive if there is additional support within the school and/or the community. The impetus for change, however, is an individual one. This is why it is necessary for teachers to become knowledgeable in the latest educational discoveries as described in the literature review. Teachers must have personal experience with that knowledge, and become empowered to practise what they have learned. When this happens, a shift in perception occurs. It is a qualitative shift such as Maslow proposed; a shift which causes a realignment of the whole person. The person becomes more individuated, more creative, and more self-actualized. Teachers need to be able to value themselves before they can truly value their students. They must have some experience with and appreciation for their own creativity and learning potential before they can facilitate that kind of growth for their students.

Creativity and self-esteem work together in a synergy. This is one reason why courses in creativity can be so beneficial to teacher education curriculum. Teachers, like everyone else, need a healthy level of self-esteem, both for its own sake and because they are a model for and a daily influence in the lives of children. The study of creativity imparts knowledge and experience which supports the processes of change, growth, personal expression, and self-actualization. The combination of enhanced self-esteem, and knowledge of and experience with creativity, develops individuals who will take risks and have the courage to be original in their thinking and their actions. There is a need for this kind of teacher, someone who can be a facilitator of human growth, in the field of education today. There is also a growing awareness and support in the public sector for this kind of teacher.

The teachers interviewed in this study contributed many exciting ideas of how they work to make their classrooms creative places where growth can occur. All of the teachers said that coursework in creativity was a significant factor in enabling them to articulate the meaning of their work and to facilitate inspiring, creative education.

The research for this dissertation revealed that teacher education in creativity can be successful in a variety of meaningful ways and suggests that it is a useful part of teacher education curriculum. It is important not only for enhancing knowledge of creativity and of creative methods of teaching and learning, but for the personal empowerment of teachers. In this

way, a solid foundation for intelligent and informed creative change becomes possible.

C. Implications for Educational Change

" The revolution has begun. Thousands of classrooms, hundreds of schools, and many school districts -- under the leadership of visionary superintendents and supportive school boards - are experiencing success. That this should be considered a revolution is a sad commentary on our times, but it is a fact that many school systems predict and produce failure. And they accept it....

It is important -- and essential-- that agreement be facilitated among governors, legislators, teachers, superintendents, presidents of educational organizations, school board members, heads of business and community organizations, and students themselves on the basics of what students need to know in order to survive and thrive in today's world. And could not these individuals and groups then collaborate on deciding what teachers need to know in order to help students learn? And what university education departments, teachers unions, and in-service programs need to offer teachers in order for them to master that knowledge? And what principals need to know to support their teachers? And what superintendents need to know to empower their principals? And what school boards need to know to make it possible for superintendents to be true educational leaders? And what parents and community members need to know to create a positive context in which real learning can take place?

Such a collaborative, revolutionary effort may be the only way to build real learning communities out of which will come the creators of the future.....So that every child may have the opportunity to become an independent, cooperative, productive, creative, and ultimately self-actualizing member of society. " (31)

The research for this dissertation described what happens to individual teachers' perceptions, attitudes, and actions when they were exposed to coursework in creativity. The interviews revealed many elements which contribute to successful creative change. These changes begin with the individual and then ripple into the environment, the classroom, the school, and the community. The focus for this research was a small group of individual teachers, but the findings imply a broader effect on education which is being felt throughout the country in various ways.

A new education is emerging which is encouraging the wholeness of children rather than causing artificial fragmentation of the self and a spirit of competition and fear. Experiments in education such as the Key School in Indianapolis, Bruce Campbell's third and fourth grade in Stanwood, Washington, the Integrative Education program started by Barbara Clark's graduate students, and many others, are describing the successes and joys of teaching in new ways. Challenging and authentic approaches to learning and learning environments are blossoming with more frequency (Dickinson, 1991; Gilman, 1988). There truly is a quiet revolution on the horizon, one that will educate the whole person creatively to be able to use and enjoy their individual talents, think for themselves, and cooperate with others. The changes which have been occurring in education begin with individual commitment, knowledge, and effort. They are sustained and furthered through successes and support.

An integral part of making necessary educational changes is training teachers to be consciously self-actualizing people who can appreciate the tremendous capacities children possess. Teachers must be equipped with self-esteem, a desire to grow and to discover, a willingness to take risks and to make mistakes, and the ability and desire to be creative in developing the physical, emotional, intellectual and social atmosphere of their classrooms. When teachers are educated in this way, they become articulate and creative change agents who can support children to become all that they are capable of becoming.

D. Suggestions for Further Research

Several avenues for further research can be suggested based on the information presented in this dissertation. The first is a broader study of the effects of teacher training in creativity. It would be valuable to do a comparative study of different universities throughout the country where coursework in creativity is offered. This study was uniquely based on the courses, professors, and participants of two universities. The orientation of the coursework described in this dissertation emphasizes self-esteem, communication, intuition, and the development of an appreciation of the inner self. The results revealed that teachers and their students felt good about themselves as unique individuals.

Creativity is often taught with a left-brain problem-solving orientation. A broader study would discover relationships,

commonalities, and distinctions regarding the elements of creativity and how they impact teachers' professional and personal lives. If the same research questions from this dissertation were asked of teachers in other programs, it would be possible to discover which elements of creativity training are useful to the development of teachers' creativity and the enhancement of their abilities as change agents.

Quantitative studies on the availability of coursework on creativity in teacher education programs would be useful and informative. A broad-based country wide search could be conducted to discover what kind of coursework is available in creativity, what students are learning from this work, and how they are applying their increased knowledge of creativity.

Studies based on assessments of educational methods which enhance creativity could have a much needed impact on reforming national educational priorities and policies. This process is a threefold one. Longitudinal studies need to be done of people who have been educated with a creative whole person model to discover the impact of this kind of education on future success in and enjoyment of life. One way to do this would be to survey former students from alternative schools whose missions and methods have focused on individual creativity and learning styles, and to compare them with a control group of former students who have been educated in a more traditional left-brain oriented curriculum. Factors such as self-esteem, originality, and risk-taking behaviors could be analyzed.

Another important aspect of assessment research is to broaden the definitions of assessment. Rather than contrasting and comparing individuals, or rating their achievements on a narrow scale of intellectual aptitudes, studies could be devised which encompass physical, emotional, intellectual and transpersonal dimensions of human development. There are such assessments available. Research on the gifted and talented has produced an array of assessments which examine a wide range of skills and abilities (Clark, 1979). Tufts University has developed new, expanded assessments based on Howard Gardner's multiple intelligences theory. Bruce Campbell utilized this kind of assessment in his third and fourth grade classroom after he had used a curriculum based on the theory of multiple intelligences for a year. His children increased their aptitudes on standardized tests and developed multiple learning preferences after having begun the school year with only one or two learning strengths. These students became more proficient at presenting their learning in multi-modal ways. They also become more skilled at working cooperatively, and they developed leadership skills (Campbell, 1991).

A final aspect of assessment research is that the importance and relevance of qualitative study needs to continue to be recognized as a significant research tool. Qualitative research, by its nature, emphasizes the unique contribution of individuals. Qualitative data uncovers people's inner motivations, originality, and creative problem-solving tactics which are all components of

creativity. Qualitative research reveals the details of how human beings create change.

APPENDIX A

INQUIRY LETTER TO POTENTIAL INTERVIEW PARTICIPANTS

April 12, 1991
12 O'Neil Rd.
Haydenville, MA 01039

Dear _____,

I am a student in the Creativity program in the School of Education at the University of Massachusetts, Amherst and am working on a dissertation entitled, "Teacher Training in Creativity : A Phenomenological Inquiry With Teachers Who Have Participated in Creativity Coursework". I am interested in discovering what kind of changes in perceptions, attitudes, feelings, and methods may occur in teacher who have had exposure to coursework in creativity. Your name was given to me by a professor of creativity at UMASS as someone who was a practicing teacher who has taken coursework in creativity.

This will be a qualitative study which will use in-depth phenomenological interviewing as the methodology. Qualitative research assumes that everyone creates their own reality through their own perception, and that this is a valid measurement of truth. Creativity is a very subjective experience and personal attitudes and self-perceptions play a large part in the experience of an identification with creativity, so this methodology is an appropriate one for the study.

I would like to do the interviews before the school year is over if possible -- sometime in May or June. If you would like to participate, please respond on the enclosed form and I will call you to set up 2-3 hours that we can meet at your convenience. If you have any questions, please feel free to call me at home, 413-268-7035. Thank you for your consideration of this proposal.

Sincerely,

Julie E. Maloney, M.Ed.

APPENDIX B

BACKGROUND INFORMATION QUESTIONNAIRE

For: Participants in interviews for doctoral research, " Teacher Training in Creativity: A Phenomenological Inquiry With Teachers Who Have Participated in Creativity Coursework ."

From : Julie Maloney, M.Ed.

Instructions : Please answer the following questions according to your own interpretation of them. I am interested in getting some background information from you so that our interview time can be applied to the research questions I have prepared. Feel free to attach pages if necessary. Please return in enclosed envelope.

1. What is your age?
2. What is your gender?
3. What is your educational background (including professional development)?
4. What was the philosophical foundation of the education you initially received as part of your teacher training (traditional, humanistic, etc.)?
5. How many years of teaching experience have you had? What capacities have you served? What age groups?
6. What age group do you teach now (include subject area if appropriate)?

7. How would you characterize the school in which you work (urban, rural, liberal, traditional, progressive, etc.)? Please elaborate.

8. What do you enjoy most about teaching?

9. What do you enjoy least about teaching?

10. Why do you continue to teach?

11. What course(s) have you had in creativity and when and where did you take them?

Thanks again for your information!

APPENDIX C

CONSENT FORM FOR DOCTORAL RESEARCH

Researcher : Julie Maloney, Ed.D. Candidate, School of Education,
University of Massachusetts, Amherst

Topic : " Teacher Training in Creativity : A Phenomenological
Inquiry With Teachers Who Have Participated in Creativity
Coursework ".

I am a doctoral student at the University of Massachusetts. My research is on the self-perceived changes in teachers who have taken coursework in creativity. You are being asked to be a participant in this study. This means that I will conduct an in-depth interview with you which will take two or three hours, or as much time as you need to describe your experience to me. All steps will be taken to insure confidentiality. Your name and place of work will not be used in the study or in any articles, talks or publications in which I might use this information. Instead, fictitious names and general geographic areas will be used as descriptions in this study.

While consenting at this time to participate in this study, you may withdraw your consent and discontinue participation at any point during the research. In signing this form you are assuring me that you will make no financial claims on me or the University of Massachusetts for the use of the material from you interviews.

Your signature confirms you consent to participate in the interviewing process.

Signature of the participant :
researcher :

Signature of the

Date :

Date :

APPENDIX D

RESEARCH QUESTIONS

1. Has your perception of yourself as a creative person and creative teacher changed as a result of taking courses in creativity?
2. Has your perception of the capacities and capabilities of your students changed?
3. Do you provide more opportunities in the classroom for creative growth, self-discovery, and self-expression?
4. Do you feel empowered as an individual and as a teacher to be a change agent, to make change in your environment?
5. Do you think that schools need to change in order to accommodate the creativity of teachers and students, and if so, how?
6. What is your vision for education?

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